



CASTLE of

# FRANKENSTEIN

# MONSTER

# ANNUAL

50c

1967 ANNUAL



# FEARBOOK

WITH FULL COLOR FU MARCHU PORTRAIT SUITABLE FOR FRAMING



# COME ALIVE! YOU'RE IN THE MONSTER GENERATION!!



*Apropos of this dictum, I trust you're celebrating with Frankenstein Fruit Punch (preferably quaffed from an empty well scoured mad warlock's skull). Being that this salubrious moment is so meaningful, so exhilarating, if I hadn't been separated from my nearly identical Siamese twin a long time ago, I could honestly say that I'm beside myself with joy. I mean, here we are all together celebrating the great FRANKENSTEIN FOLK FESTIVAL in our FIRST ANNUAL. It's enough to turn our hair prematurely black.*

*Within the inner reaches of our horrific ANNUAL, BORIS KARLOFF, MASTER OF HORROR should convince even the narrowest minds how lively and romantic life as a professional monster can be.*

*Also on tap is the FORGOTTEN FRANKENSTEIN, THE EARLY YEARS OF FRANKENSTEIN - not forgetting the incomparable investigation of the SUPER-HERO phenomenon. Oh, to think Count Dracula should ever die long enough to see the night when they'd look up in the sky for SUPERMAN! Indeed, it only seems yesterday when they all chanted to the rhythm of "It's a bird, it's a bat . . . It's . . . COUNT DRACULA." Alas, how times have changed!*

*But the rest of the stuff in our ANNUAL . . . ?? It's just too horrifyingly frightful to mention here—we leave the honor of discovery up to you . . . if you dare . . .*



***Forgotten* SEE PAGE 17**  
***FRANKENSTEIN***

# 1967 YEAR BOOK

## CHARLES POSTER KANE

Publisher

CALVIN T. BRICK

Executive Editor

HELEN BRICK

Associate Publisher

SMOB STEWART

Editor and Designer

MIKE PARRY

Research Editor

WILLIAM E. EVERSON

Consulting Editor

## CONTRIBUTING EDITORS

Joe Dante Jr., Robert C. Brown,

Joe Corbo, Terry Lee

Quin Snodgrass, Ken Kesel,

Alan Dodd, Jon Harmon, Harry Nadler,

Charles Collins, Terry Moore,

Vince Wozniak, John Brown,

Richard Schickel, J. Ramsey Campbell

**CASTLE OF FRANKENSTEIN 1967 ANNALS** Regular issues are published quarterly by Boris Castle Publishing Co. Editorial, production and advertising offices: Box 41, Portau Heights Station, North Bergen, New Jersey 07048. Circulation: 1 copy right 1967 by Boris Castle Publishing Co. and Class Group to be entered at North Bergen, N. J. **SUBSCRIPTION RATES:** \$2.00 for 4 issues; \$2 for 16 issues in the U.S.A. and Canada. Subscribers add \$1.00 more for POSTAGE. **CONTRIBUTORS:** While your contributions are always welcome, please enclose sufficient postage on all items, with an envelope whenever possible. Care will be given to all work, but no responsibility can be accepted for any unsolicited material.

Printed in the U.S.A.



## SLAB OF CONTENTS

### FRANKENSTEIN MOVIEGUIDE

Love and laughter with the stars ... 4

### BORIS KARLOFF, MASTER OF HORROR

Boris Karloff's definitive career article on the most familiar face in fantasy film ... 8

### NOSEFERATU

The curse of the precursor ... 18

### CoF GOES TO A SUPERHERO CONVENTION

Comic books come to life! ... 21

### THE EARLY YEARS OF FRANKENSTEIN

A panorama of Frankensteinian ... 24

### BLOOD OF THE VAMPIRE

A Mudders Wonder designed to make you shirk ... 30

### TERROR IN THE CRYPT

The ranks of BLOOD AND ROSES? ... 32

### HORROR CENTERFOLD SPECIAL

Les Cheney Jr. on the masquerade Phantom ... 34

### FRANKENSTEIN TV MOVIEGUIDE

"D" Slab in our alphabetical listings ... 36

### DARBY O'GILL AND THE LITTLE PEOPLE

Pre-kind legendary ... 41

### GHOSTAL POSTALS

The moving finger writes ... 42

### CoFANADDICTS

Mike McHenry on panels ... 48

### MARAT/SADE

Horror Star Patrick Magee in a very Sade play ... 49

### BOOK REVIEW

Charles Collins, mysticism and Frances Bak ... 50

### BACK ISSUE DEPT.

We take inventory—and then issue forth ... 64

## FRONT COVER:

See James' Blood O'Gill features Karloff as Frankenstein, Claude Rains as the Invisible Man, Henry Hull as the Werewolf of London, Les Cheney Jr. as the Phantom of the Opera, Karloff as the Hunchback and Boris Karloff as Dracula.

## INSIDE FRONT COVER:

See Cheney Jr. in PHANTOM OF THE OPERA. INSIDE BACK COVER: Berman and Robin ready to please.

## BACK COVER:

The face of Dr. Manhattan rendered by Ross Jones.



# FRANKENSTEIN MOVIEGUIDE

A quick glance at current theatrical and monitor movies yielding theatrical records

Special screening schedule

**\*SOBIEJ, THE 193 min.-London, Pers.-1942** Robert Black's story of infamous monarch's fallside still holds events and influence over its ancient European production, assisted photograph and persuasive scenes by Peter Colling evidence familiar plot directed by Frankha House, who might develop into The New Cinema or did make American version, a 7 min. short film from original Michael Gough, Christopher Lee (who does not work with a badly written plot), Patrick Wymore, 12 Screen, George C. Scott's Color

**\*PLATOON, THE 105 min.-June-1986** Different, original Black comedy for spiritualized European. Assured of loose structure, it is a serious and provocative statement involving death and insanity. Directed by Richard "Warrior" Attenborough, starring Rick Vanman, Roger Moore, Edward Ryan.

**FINCHER IN OUTER SPACE (71 min.-July-1965)** Not particularly creative visual in Carl Laemmle's children's comedy, a simple story and perfect look in space to become real life again. Consistently great music, but mostly standard effects, certainly not up to 1965 Disney standard. Made in Belgium, Viceroy Arnold Stamp, CBF Cinema, George Jackson Color

## VILLAGE OF THE GIANTS



**VILLAGE OF THE GIANTS (91 min.-September-1955)** Ben J. Gordon's new one, apparently chosen from H. G. Wells' *Head of the Gods*, and even been called The Amazing Colossal Elephant. Bumping script includes teenage first ladies with intellectual appeal in complete order than Gordon's own, and the queen has actual direction, first of a series of 12 sets by Gordon for Embassy. Shirley Kline, William Collier, Jay Hammer, Barry Brown, Beau Bridges, Ben Hunter, Charlie Schmitt, the Best Brains, Mike Seidling Color

**FRANKENSTEIN MEETS THE SPACE MONSTER (73 min.-AA-1963)** George C. Scott's story about some Berlin and what happens and had again. Frankenstein must be looking behind an artificial, because he didn't see him. This becomes a very new American entry of 1963. Brian Stapp, James Cagney, Nancy Marshall, Robert Kelly.

**\*THE POOL KILLER (100 min.-London, AA-1965)** The Embassy Picture of Pippa returns in this post-World War two with multiple killing and and exciting, almost Broadway-like, insight into world of a military (Edward Albert) captured in the hands of a killer. Directed by Michael Director (Bernard Gussak), *Pool Killer* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**BEACH GIRLS AND THE MONSTER (70 min.-JULY-1965)** This film may become known as the best picture of the monster film and the best of the post-World War two. Directed by Michael Director (Bernard Gussak), *Beach Girls and the Monster* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**\*REVELATION (104 min.-Reel-1968)** Not a horror movie, but a thriller with a horror theme, brilliant young director of the horror and space film in the West. By having a dramatic fun, and to make a thriller in a thriller. In the end, it's a thriller. Directed by Michael Director (Bernard Gussak), *Revelation* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**CONCESSIONS (107 min.-Col-1968)** Refreshed by week director (William Wyler) and refreshingly new story. Directed by Michael Director (Bernard Gussak), *Concessions* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.



## THE POOL KILLER



**CRIMINALS OF THE WALKING DEAD (90 min.-AD-1965)** Another last year. Wayne's story, a thriller with added American style. Some British return and answer to the film in the story. Directed by Michael Director (Bernard Gussak), *Criminals of the Walking Dead* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**FACES OF RUIN, THE (73 min.-Hulton-7A-1965)** First of new series based on Sam Rayner's *Revelation*. Directed by Michael Director (Bernard Gussak), *Faces of Ruin, The* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**LOVE ONE, THE (114 min.-Hulton-7A-1965)** The *Revelation* is a horror movie. The *Revelation* is a thriller. Directed by Michael Director (Bernard Gussak), *Love One, The* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**GEORAM, THE THREE-HEADED MONSTER (91 min.-Hulton-1945)** *Revelation*, *Georgam*, and *Revelation* are the last of the series. Directed by Michael Director (Bernard Gussak), *Georgam, The Three-Headed Monster* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**THE (104 min.-7A, AD-1965)** *Revelation* is a horror movie. The *Revelation* is a thriller. Directed by Michael Director (Bernard Gussak), *The* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**BECCO (118 min.-Dance House, AA-1965)** Original story. Directed by Michael Director (Bernard Gussak), *Becco* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**\*LORD OF THE PURS (90 min.-Two Arts-1941)** *Revelation*, *Georgam*, and *Revelation* are the last of the series. Directed by Michael Director (Bernard Gussak), *Lord of the Purs* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**\*INDUCERS, THE (99 min.-Fox-1941)** *Revelation*, *Georgam*, and *Revelation* are the last of the series. Directed by Michael Director (Bernard Gussak), *Inducers, The* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**MANLY, THE (93 min.-Hulton-7A-1945)** *Revelation*, *Georgam*, and *Revelation* are the last of the series. Directed by Michael Director (Bernard Gussak), *Manly, The* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**CRIMINALS OF THE WALKING DEAD (90 min.-AD-1965)** *Revelation*, *Georgam*, and *Revelation* are the last of the series. Directed by Michael Director (Bernard Gussak), *Criminals of the Walking Dead* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**FACES OF RUIN, THE (73 min.-Hulton-7A-1965)** *Revelation*, *Georgam*, and *Revelation* are the last of the series. Directed by Michael Director (Bernard Gussak), *Faces of Ruin, The* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.

**LOVE ONE, THE (114 min.-Hulton-7A-1965)** *Revelation*, *Georgam*, and *Revelation* are the last of the series. Directed by Michael Director (Bernard Gussak), *Love One, The* stars by George C. Scott. We can't say who was without a C in it, so we'll say it. Harry Hall, Sublime Film, Suite Film.



THE MANLY



 BORIS   
KARLOFF



master



of  
horror



By KEN BEALE

**B**oris Karloff's movie career began, as far as most people are concerned, with the classic **FRANKENSTEIN**. Before that, the great menace lay dormant, resting in utter obscurity like the thing he played. When Doctor Frankenstein (Colin Clive) dug up all the parts and put together the screen's most famous monster, the actor who took the role might really have been created then and there. In fact, those 1932 moviegoers who sat in delighted horror in the theaters didn't even know the name of the man who was scaring them. Karloff's byline wasn't anywhere on the screen! When the names of the cast flashed on, the part of The Monster was simply credited as "... ? ..."

Maybe the big-shots at Universal didn't want the actor's name known because the illusion of a creature created by science would be destroyed. Or maybe it was because Karloff was still only box-office small change. Perhaps it struck them also as a good publicity stunt. Whatever the reason, they didn't continue with the idea. His next film, **THE MUMMY**, saw his name featured prominently. . . . Now he was the second great horror star since movies began to talk (Bela Lugosi was the first). Since then, his fame has been assured. He is truly The Master of Horror.

*Continued*

THE HAUNTED STRANGLER (Richard Gordon—MGM—1958) set itself apart from the many low-budgeters starring Karloff—the Jekyll & Hyde-Jack-the-Ripper plot idea was obviously overworked, and the budget was low even by British horror film standards. But it was neatly done, and under producer Gordon's adroitly intelligent management it allowed Karloff to conjure up one of screen history's most fascinating counterexamples of evil horror without benefit of exaggerated horror makeup.



Actually, before that memorable moment when lightning struck, and . . . something was born in that old tower—before that day of fame, Boris Karloff had played quite a few parts. On screen, he had essayed small roles in both silent and sound pictures. In 1931, the year before his leap to fame, he played in **THE CRIMINAL CODE**, in **FIVE STAR FINAL**, and with the great John Barrymore in **THE MAD GENIUS**. The latter wasn't horror, and Karloff played only a small part. Yet already he was playing villains . . . though not monsters . . . not yet.

## THE WORLD OF FRANKENSTEIN

What about **FRANKENSTEIN**, the picture that started it all? In many ways this was the first real "monster" film. Since then, of course, a variety of all sizes and shapes of creations have lurched, shambled, crawled or leaped across the screen. An equal number of fiendish or misguided doctors and professors have given them life, if you can call it that. But this was the first, the original—the granddaddy of all the things. It is true that there had been horror pictures in the silent era. Lon Cheney Sr. played many a fantastic creature. And the year before Karloff's star debut, Lugosi had brought Count Dracula to life. But none of these pictures were so widely imitated and copied as **FRANKENSTEIN**.

It was well over a century since this classical story had first been told. Mary W. Shelley's strange novel was published in 1818. The authoress was the wife of Percy Bysshe Shelley, the famed poet. She had written and researched the story—on a dare!—when she was only eighteen. The novel achieved worldwide fame. It is still solidly in print (recently having sold over quarter of a million copies as a paperback edition). But the movie became known to people who had never heard of the book. The word "Frankenstein" has become part of the language. (It has also, by mistake, become attached not to the famous doctor but to his gruesome creation.) The following belong to the Universal Pictures "right original" **FRANKENSTEIN** group.

**FRANKENSTEIN (1932); BRIDE OF FRANKENSTEIN (1935); SON OF FRANKENSTEIN (1939); GHOST OF FRANKENSTEIN (1942); FRANKENSTEIN MEETS THE WOLFMAN (1943); HOUSE OF FRANKENSTEIN (1945); HOUSE OF DRACULA (1945); ABBOTT AND COSTELLO MEET FRANKENSTEIN (1948).** Karloff played in four of the above; also, in the later **FRANKENSTEIN 1970**—but he only played The Monster three times.

The first **FRANKENSTEIN** was directed by the great late James Whale; we owe all later versions to him. He was the genius behind it all. John P. Fulton's electrical

and photographic wizardry was responsible for the fabulous apparatus that brought the monster to fearful life. Jack Pierce's makeup, which took hours to apply, was the foundation of the grand illusion. An expert cast also assisted. Mae Clarke was Elizabeth, the first of many heroines to scream and faint after catching sight of the undying Monster for the first time; Edward Van Sloan portrayed Dr. Waldman; and Dwight Frye was the famous hunchback servant with the sodastic streak—giggling and laughing as he tormented The Monster with a waving flaming torch.

The film was taken from the play by Eggy Webling and adapted for the screen by Garret Fort and Francis Faragoh. Its terrifying story related how young Dr. Frankenstein, about to be married, takes time away from his friends and his bride-to-be. He is at work on a strange experiment in an old tower on a hill—the creation of life. Aided by his stumbling servant, he has been digging up bodies and assembling the parts into a new body. "I am not restoring life to the dead," he declares. "This creature never lived. I am creating new life!" Harnessing the electricity of lightning by a complicated device of his own invention, he succeeds in making the monstrous thing switch, move . . . and walk. But The Monster is a disappointment. It has little intelligence. It is not

the man that Dr. Frankenstein expected but a distorted horror—a murder-prone psychopath. Unknown to its creator, the hunchback had substituted a criminal brain for the normal one he had been sent to steal. Tormenting the creature, the hunchback is finally killed by it. The Monster breaks loose, but is finally overcame. Dr. Waldman, his old teacher, persuades Frankenstein to let him destroy the creature and dissect it for study. The young doctor agrees, and goes off to be married. But The Monster recovers from the drug with which it had been injected, and it kills Dr. Waldman instead. Roaming loose, it comes upon a young girl. They play happily together at first. Then it turns and kills her. At the Frankenstein home, plans for the wedding are in progress. Suddenly The Monster appears. The enraged villagers pursue it. Dr. Frankenstein and his creation struggle at the top of an old windmill, while the villagers, waving torches, mill around below. The Monster throws him to the ground, but his fall is broken. Then the windmill is set afire. The Monster, screaming inarticulately, is destroyed in the conflagration. Or so we think. And Frankenstein and his bride live happily ever after—until the next picture.

Karloff, without speaking a word, created an unforgettable impression. Both he and the picture have become famous. This original version has been shown and continues to be shown often on television.

#### **KARLOFF AFTER FRANKENSTEIN**

For Universal, Karloff next appeared in a totally different role—the ageless Im-Ho-Tep, **THE MUMMY**. Unlike Frankenstein's Monster, who never spoke, the eternal Egyptian had many lines of dialogue. A strange, commanding figure, with wrinkled parchment-like skin and burning eyes, he was on the screen during most of the film, staring hypnotically into space, or performing ancient magical rites. Written by John Balderstone, author of the stage **DRACULA**, this eerie tale depicted the survival of an Egyptian prince, buried alive for stealing a sacred scroll. Remaining undead through the centuries, he finally sees daylight again when his ancient sarcophagus is uncovered by an archaeological expedition. The expedition ends in tragedy when one of the archae-


*Continued*

The last time Karloff portrayed Frankenstein's Monster was in Universal's 1959 classic, **SON OF FRANKENSTEIN**.



ologist goes insane, and The Mummy vanishes mysteriously. A mysterious Egyptian, Ardath Bey, appears and offers to guide a new expedition to the lost tomb of an ancient princess. He is none other than Im-Ho-Tep, freed of his mummy wrappings, alive and possessed of the magical knowledge of lost ages. When the mummy of the princess is found, Im-Ho-Tep tries to restore her to life by magic. But he fails because her soul has been reincarnated in the body of a





Creator (Colin Clive) faces Creature (Karloff) in his meeting at a far incursion—from Universal's 1931 FRANKENSTEIN.

living woman of Egyptian descent, Helen Greaveson (Zita Johann). Having loved the princess while she lived, he is now determined that she shall share his fate, remaining alive forever. But first, she must die . . . to live again. From then on, it becomes a constant battle between Im-Ho-Tep and the scientists and friends of Helen. Chief opponents to The Mummy are David Hannes and Edward Van Sloan (repeating his famous characterization of a psychic detective

Continued

seen in **DRACULA**). Im-Ha-Tep seems to be winning at every turn. However, in the end he is destroyed by the greater power of the goddess Isis, in answer to Helen's prayer.

Like **FRANKENSTEIN** and **DRACULA**, **THE MUMMY** was first of a series, but the second picture was not made until 1940 (**THE MUMMY'S HAND**). Although it showed flashbacks from the original version, the story was changed radically. Tom Tyler, ex-cowboy star, played the title role, but, unlike Karloff, he didn't speak. The subsequent Mummy films imitated the Tyler version, but Karloff was not in any of them. As *The Mummy*, Karloff showed a vastly different type of acting talent from that of **FRANKENSTEIN**. Smooth, sinister, mysterious, he glared at the audience with incredible eyes, muttering occult

words of power. This second style of leading role was to prove more typical of his overall career.

That same year, 1932, he made four more films. Two were comparatively ordinary crime stories, the third one was more important, and marked a still more radical change. It was the role of the sinister oriental, Dr. Fu Manchu, in **THE MASK OF FU MANCHU**, made by MGM. Needless to say, it was a grand terror movie with Karloff in very top form. Sax Rohmer's stories have been brought to the screen on many occasions and were the basis of a TV series, but this was the only time Karloff played the evil Chinese genius. His makeup for the part was remarkable. Owing to the fact that, unlike **FRANKENSTEIN**, this picture required him to speak, the standard makeup tricks of the time couldn't

be used. Consequently, the job was much harder. Finally, it was decided that he wear this shell teeth over his own, specially built shoes to raise his height to six feet and nine inches, and two small celluloid clips to slant his eyebrows. The usual method for slanting eyebrows was to use a strip of thin membrane, attached to the skin and pinned, but Karloff felt this would hinder the movements of his facial muscles. The film's script required him to inflict a variety of tortures on his helpless victims. At one point, he injected a mixture of rattlesnake venom and tarantula poison into a boy's arm, thus enslaving his will. In the cast were Karen Morley, Myrna Loy, Lewis Stone and Jean Hersholt. The last two were to become famous in the roles of Judge Hardy and Dr. Christian.

Long before AIP's Corman ventures, Universal was first to exploit the idea of using Poe's name for possible boxoffice rewards. Like AIP, the plots had hardly anything to do with Poe's original ideas. In Universal's **THE RAVEN** (1935), Karloff gives Lugosi (who plays a beautifully evil madman) a bit of his own treatment.



Karloff's final part that year was completely different from the others. A classic among true aficionados of the macabre, it has never been on TV. The film is **THE OLD DARK HOUSE**. The studio that made it was Universal; its director was the same James Whale who had just been so successful with **FRANKENSTEIN**. In the cast were Charles Laughton, Raymond Massey, and Ernest Thesiger. Dramatist R. C. Sheriff, who later wrote **THE INVISIBLE MAN**, adapted the screenplay from J. B. Priestley's novel.

Cut off by floods, a group of people take refuge in a house high in the lonely mountains. It turns out to be occupied by a family of madmen. There are strange and secretive relations, enacted by a weird brother and sister; a father in the attic, aged 102; a second brother, kept under lock and key because of his little trick of starting fires, and a butler (Karloff) who can't speak. With a few drinks under his belt, he becomes a murderous fiend.

### 1933 AND LATER

By now Karloff was so famous that he received offers from abroad. So, in 1933, he went to England to co-star with Thesiger again in **THE GHOU** as a man who just wouldn't stay buried—a part he was to repeat often. The following year, back in America, he co-starred with Bela Lugosi for the first time. The film was **THE BLACK CAT** (also known as **THE VANISHING BODY**). Karloff played the evil Hjalmar Poelsig, an engineer who lives in a strange, gadget-filled house of his own design, built on the remains of a wartime fort. He leads a black magic cult, and keeps the bodies of beautiful women preserved in glass cases. One is the late wife of Dr. Vitus Verdegast (Lugosi), who arrives demanding vengeance for her murder, but he is content to wait for his moment. It comes, after many strange and eerie happenings—including an attempted human sacrifice. This Universal Picture based on a Poe story, was directed by the expert hand of Edgar G. Ulmer. David Manners and Jacqueline Wells played a young couple innocently involved in the terrible events.

That same year, Karloff played two non-horror roles. One, as the soldier who eventually goes mad in **THE LOST PATROL** (re-made eleven years later as **SAHARA**), and the other, as the corrupt Baron Ledrants, Chancellor of Prussia, in **THE HOUSE OF ROTHSCHILD**.

(Continued on page 33)



Boris was a mute giant butler in **THE OLD DARK HOUSE** (Universal-1932) who went skulking around quietly, evilly—but with a couple drinks under his belt, and, POW! WHAM!, he had all the potentials of a killer gorilla.



# Forgotten **FRANKENSTEIN**

The movies were still very much in their infancy when FRANKENSTEIN was brought to the screen for the first time. Edison produced a one-reel (175 ft.) version in 1910.

Two reviews in the Moving Picture World of the time gave this information: "... a liberal adaptation of Mrs. Shelley's famous story. . . It shows Frankenstein, a young student leaving his father and sweetheart to pursue his studies at college. In the course of his research he discovers the awful mystery of life and death and immediately determines to realize his one consuming ambition—to create the most perfect human being that the world has ever seen. The actually repulsive situations

in the original version have been carefully eliminated. . . no film has ever been released that can surpass it in power to fascinate an audience. The scene in the laboratory in which the monster seemed gradually to assume human semblance is probably the most remarkable ever committed to a film." (MPW March 18th, 1911) "The formation of the monster in the cauldron of blazing chemicals is a piece of photographic work which will rank with the best of its kind. The entire film is one that will create a new impression that the possibilities of the motion picture in reproducing these stories are scarcely realized. . . ." (MPW April 2nd, 1911)

The version in the March 18th, 1910 Edison Kinetograph gives the impression of a Jekyll-Hyde or Dorian Gray treatment of a story, that the monster is somehow connected with the lower part of Frankenstein's nature, and that when the young scientist loses all method, unshared thoughts and emotions, and dwells only of his love for Elizabeth, the monster dissolves into thin air.

This same issue has two rare stills of the monster, looking something like the dwarf, Mime, in Fritz Lang's SING-FRIED.

Of course, credits were rarely if ever given in films or their reviews at that time, so it's not known who worked in or on the film.

Edward Carnier

# *The* EDISON KINETOGRAM

VOL. 2

MARCH 15, 1910

No. 4



SCENE FROM  
**FRANKENSTEIN**

FILM No. 4604

**D**readful dark, sinister figure of dread, spawned in the dense Carpathian forests. The Prince of Vampires was first given the breath of life (if so it can be called) in the novel by Bram Stoker. His macabre story has been filmed several times: in the Universal production of 1901 and its sequel, in the Hammer version of 1958, and even in Mexico. But it is the very first screen version—made without Stoker's authorization—with which this article will deal.

*Nosferatu, a Symphony of Terror*, to give its full, original title, was made in Germany by the Prana company. The year was 1922. Although the novel was the basis of the story, the scriptwriter, Henrik Galeen, incorporated many ideas of his own. It was made by the great German director of silent films, F. W. Murnau. (He also made *Faust*, one of the classic screen fantasies.)

*Continued*



The evil creature vanishes as he is struck by the first rays of dawn. He has been destroyed by the power of love, the love of Jonathan Harker's wife, Mina, for her husband.



# NOSFERATU



Max Schreck, as Nosferatu, emerges from the hold of the ship that has carried him to Bremen, like a ship of death, its crew destroyed by his terrible powers. He is truly a figure of evil.

was only one of the fantasy classics made in Germany during silent era. **OTHER BACKLASH** **THE STUDENT OF PRAGUE**, a tale of sorcery and dual identity; **HOMUNCULUS**, with the Frankenstein-like theme of artificial life; and the even more Frankenstein-like **THE GOLEM**.

## NOSFERATU THE STUDENT

The story tells of a young real estate clerk, recently married, who is sent by his firm to Carpathia. He is to see a certain Count Orlock, also called Nosferatu (a Slavic word meaning "vampire") about a purchase of land in the city of Bremen.

His trip through the deep woods, with its mist and baying wolves, its eerie birds and frightened horses, is one of the classic master film sequences. This is due to the many imaginative camera tricks of the photographer, Fritz Arno Wagner. He photographed the woods in the negative to make the trees appear white against a dark sky. The march carrying the clerk was photographed at a slower speed than normal, giving its movements a ghostly, speeded-up quality when projected on the screen.

The young man arrives at Orlock's castle, only to find it deserted. Searching for his host, he wanders through empty rooms and dark cellars. Suddenly, in a voluminous room, he comes upon a coffin. Within it lies a figure with staring eyes in a grotesque face, flanked by a pair of pointed ears. It is Count Orlock.

That night, the clerk is sleeping fitfully in the room given to him when Nosferatu stealthily enters. But as he is about to pounce, he stops short. At that moment, back in Bremen, the young man's bride has stirred in her sleep, and called her husband's name. In some mysterious way, the vampire is affected, and withdrawn.

The following night preparations are being made for Orlock's trip to Bremen. The clerk, watching helplessly as notices are posted with haste and loaded in a wagon. Traveling with the same phantomlike speed in the coach, the wagon leaves.

Aboard ship, a strange pestilence seems to hover over the vampire. One by one, the crew dies, until when the vessel docks, there is not a living soul on board. Carrying his boxes of earth, Nosferatu slips off the ship after dark. Taking possession of his house, he begins to prey on the townspeople. Whoever he goes, rats and plague follow, and soon there is a daily procession of coffins through the cobble streets.

Meanwhile the young man recovers from the effects of the vampire's attack, and returns home. His wife, Nina, reads a book on the undead and learns of a way to overcome them. When the Count, inevitably drawn to her, enters her room, she does not flee, but welcomes him. A miracle occurs, and the vampire vanishes into thin air with the coming of dawn.

The title role in *Nosferatu* was played by tall, gaunt Max Schreck (whose name in German means "monster"). He later played in a strange, mystical film called *At the Edge of the World*, with Brigitte Helm (of *Metropolis*).

Although later productions like Carl Dreyer's *Vampyr* (1929) and Tod Browning's *Dracula* were more polished and polished, *Nosferatu* still has a uniquely imaginative quality. It still has the power, as a Hungarian writer put it, to evoke a "chilly draft from doomsday."

ROBERT E. LEE



Castle of Frankenstein Goes To A

# ***SUPER HERO CONVENTION***

**by John Benson**



Photo by  
Bill Ward as taken  
in the Superhero  
ABC-TV series.

**S**uddenly a cry of "SHAZAM!" echoed through the crowded room and Captain Marvel, full caped, (and bearded, incidentally) appeared in the doorway. A few members of the crowd looked up, but most simply continued their conversations, hardly surprising when you consider that those already present included: The Green Lantern; Plastic Man; two (I) Shadows (who both knew what evil lurks . . .); Nick Fury (who fights the evil forces of HYDRA, the master criminal organization bent on world domination); The Fat Fury; The Sandman; Dr. Strange (master of the mystic arts) and even thunder-god Thor's girlfriend, Jane

*Continued*



Dr. Strangelove




Spiderman



Foster. With such an impressive display of super-heroes on hand it was small wonder that a bystander quoted on SEP cartoon, "It will be a bad night for evil-doers tonight." Only supervillain, **The Weather Wizard**, appeared. He took the precaution of showing in duplicate (perhaps to battle the two Shadows).

The occasion for this impressive gathering was the Costume Party of the **Second New York Comic Convention**, or **ComiCon**. Original artwork from DC comics were the prizes for the best costumes, garnered by **Mary Marvel** (Carol Seuling). 1st prize, the old **Flash** (Thomas Capoli), 2nd prize, **Spiderman** (Jack Ryniec), third prize—with **Batman** and **Miss America** as runners-up.

The costume party depicted on these pages was just one item on the eventful roster of the two day affair—the first full-sized convention for comic-book fans. Also featured were fan-pro panel discussions on the Golden Age of Comics and the interaction of comic creators and their readers. Among those on



hand was Otto "Eando" Binder, the man responsible for much of the greatest period of **Captain Marvel** before "The Big Red Cheese" was felled by Superman's lawyers. One of his favorite creations was the villainous worm, Mr. Wind, arch-enemy of Captain Marvel.

Also in attendance: Gordiner Fox, writer for **Martian** and other DC favorites; Bill Finger who, at one time or another, has written for **Batman**, **Green Lantern**, **Captain America**, **Blackhawk** and many others; Will Elder, well known to old **MAD** fans for his weird "chick-en-far" creations; Roy Thomas and Flo Steinberg from the ever-popular **Marvel Comics Group**; Gil Kane, artist for **The Flash**; Nelson Bridwell, who wrote in the amateur fanzines before going on to write for **MAD** and comics professionally; Bill Harris, from **Gold Key Comics**—not to mention **Cal's** own Larry Irie, and Cal Beck and a host of other luminaries from the comic world.

When the Alley Awards for the best comic book work of 1964 were presented, **Marvel Comics** walked away with 9 of the 12 awards, with **Spiderman** as the best comic, and smiling Stan Lee as the best writer and editor. Highpoint of the second day was the showing of **FLASH GORDON CONQUERS THE UNIVERSE**, a classic chapter serial with a comic character hero. Dealing and trading was a big feature of the con, with literally thousands of old comics changing hands, including many of the horrific **EC** titles like **Tales from the Crypt** and **Vault of Horror**. **CBS News** turned up to film the auction of the first issue of **Action Comics** for forty dollars and other rare oldies at similar prices. While **CBS** technicians snarled at fans for snarfing their cables, comic-historian and **Wayne State University** Professor Jerry Bails auctioned off the same comic three times for the cameras. All in all it was a remarkable two days, and Dave Kaler and the Convention committee should be congratulated on a job well done.

—John Buscema

Flash Gordon is now being seen on TV in both new feature versions and original serial form. — recently released to TV by ABC Film

# The Early Years of



Electric matches in *BRIDE OF FRANKENSTEIN* (1935). Left to right: Colin Clive, the lambener, Boris Karloff and Ernst Thesiger. From Weisman's collection which were later turned up as background music for *RASH SODOR*.

The powerful image of the Frankenstein monster from Mary Shelly's memorable novel has been a source of movie inspiration almost from the beginning of the medium, and continues to be a large box-office attraction even in this day of epic spectacles.

An extensive search has been under way for many years to locate some print or even a scene from the first film version of the novel, filmed by Thomas Edison about 60 years ago! Many film collectors are still confident of eventual success, although others are afraid that this rare classic has been lost forever.

A silent film that had much influence upon the Karloff version of Frankenstein was *The Golem*, which in itself has been made five times. The first Golem was made in Germany in 1914. The part of the 'clay giant, brought to life through magical means, was played by Paul Wegener, who himself produced and again starred in the second version.

*Homunculus*, made in 1916 and starring Olaf Foss, was about a powerful artificial man who brought death and destruction upon mankind until killed by a bolt of lightning.

Continued

# FRANKENSTEIN





BRIDE OF FRANKENSTEIN

A primary defect of the *Karloff Frankenstein*, although the best to date, was the limited boundaries of the monster's travels. The original novel screamed for color and vast backgrounds of ice and snow. Yet, within its budget, *Frankenstein* remained fairly close to the original book, and remains a true film classic. *Bride of Frankenstein* took another careful look at the book and drew forth much that had been bypassed the first time around. *Son of Frankenstein*, the last of the Karloff trilogy, was in many ways equal, if not superior to "Bride". The fourth film, although shoddy in many respects (make-up defects were not properly attended to before close-up shots; unlike the minute care taken in the first film) came forth with a good deal of dramatic power all its own. Few people seeing *Ghost of Frankenstein* could forget the sequence of the monster surviving—even deriving energy from—the very lightning which killed *Homunculus*.

But "Ghost" must be considered the last of the classic Film Frankenstein to date. The overhammy portrayal of the creature by Bela Lugosi in *Frankenstein Meets the Wolf Man* makes one give thanks that he passed the offered role to Karloff originally. The remaining black and white efforts, despite occasionally good sequences, were travesties upon the character.

There is an important point of clarity that should be made at this time—the distinction between a picture that is intrinsically "sincere" and one that isn't. Commercialism and sincerity are usually at odds in any business, and too often good ideas are never tried, or are compromised for the sake of doing what has already been done, and already been successful. Artistically and intellectually mature products are, too often, compromised or simply never tried. The superficial advantages of color are all that distinguish Hammer's *Curse of Frankenstein* from the cheap blood-sex products of the grade-C line. Mood, faithful adaptation, and cinema artistry were sacrificed for the sake of fast sales and low-mentality appeal. The first color *Frankenstein* with production integrity has yet to be made.

The Karloff *Frankenstein* was perhaps 20% commercial in concept. The *Golem* had been highly successful, and Lugosi's *Dracula* had proved the financial advantages of the eerie sound motion picture. And of course Lon Chaney's silent masterpieces had more than proven themselves. But the idea of *Frankenstein* was also highly risky. It would be the first picture actually concerned with revival of a dead being. And not just one being, but a number of corpses, desecrated from their holy burial and sewn together into one being. Could such a presentation survive the criticism and objections that were bound to be deluged upon it? In a way it was



SON OF FRANKENSTEIN

an extremely risky gamble. No commercially motivated backer would have dared stick his money into such a gamble. The book was not widely read, and the cast was not even headed by a name star (Lugosi had refused the roll of the creature.) But sincerity of production triumphed, and, as is often the case with truly original approaches, the final product realized a fortune.

*Bride of Frankenstein*, although an imitation, was artistically successful through sheer inertia from the first production. *Son of Frankenstein*, by all rights, should have been commercial garbage. *Son of Kong* sold itself totally on a good reputation in the name, made a fast buck, and retreated to count its spurious gains. *Son of Frankenstein* could very well have done the same. Yet the producers didn't. They gave their theme a fresh approach, a name cast, and more than adequate funds to produce another classic.

Then came Hammer Productions. The Frankenstein name, by this time, was an assured box office success. Color could lend the subliminal suggestion of "quality". But to be on the safe side, plenty of sex and blood would always attract a crowd. In fact, might as well throw away the original story altogether and make the good Victor an out-and-out sex-fiend. Finish the creature off for good at the end.

As impressive as *Curse of Frankenstein* might have appeared to some, its sincerity rating was as far into the negative as was its standing as an actual "terror" picture. As Boris Karloff has said, "There is a vast difference between the meanings of terror and horror. Unfortunately, people seem to have forgotten the difference." Terror is a psychological fear. Horror is that which is repulsive to the intellect. (The death

*Continued*

Lon Chaney, Bela Lugosi and Maria Ouspenskaya in *FRANKENSTEIN MEETS THE WOLFMAN*.



of prisoners within concentration camps was a "horror" of war.) *Curse of Frankenstein*, unfortunately, relied upon the horrors of gore and brutality to convince audiences that they were being subjected to "terror."

The major impact inherent within the true "terror" movie does not lie within an effort to "jolt" the audience. Any idiot can throw something suddenly towards the camera, or into view, or give a sudden blast from the sound effects stockroom which will give a viewer a "start". This is not fright or terror. True fear is that which builds up psychologically. No talented production need give its audience a sudden jolt. Audiences do not, in truth, like sudden jolts. They do, however, take curious interest in being slowly subjected to a psychological terror.

At the time of its original showing—before the actual features of the Frankenstein monster were familiar in everyone's mind—the original Karloff version held intrinsic terror. Lon Chaney's *Phantom* had given a jolt unmasking scene. It had been led up to, but not enough. The audience should not be moved to glance away, suddenly, but he held in horrible fascination at a masterpiece of make-up. The defect to Chaney's movie, also, was the amount of time he had to remain in view after the scene of unveiling. This gave the audience time to make up its mind that it wasn't as bad as the first glimpse had seemed. The psychological pacing of the Claude Rains version was by far the superior of the two.

The Frankenstein make-up gave more leeway. It was not created for one initial shock. It was continually revised for subtle variations throughout every scene of the movie. In daylight, the facial padding and surface shading were different than for shadow or torchlight scenes. In some scenes there were lines of anger, in others sorrow. Its fascination was always compelling.

Before its introduction, the audience was confronted with memory of the Chaney jolt—expectant at any moment. They waited—the psychological tension mounting. Then the creature appeared, but you did not turn away, because he was not in full view just yet. You couldn't quite make him out . . . Then you realized why. It was a hack view. As he moved away from the shadows, into the light, he began to turn. Again the audience was prepared to glance away; but again they didn't. The tension was paced with the talent of building the apprehension of terror and yet keeping the view of the audience. The audience didn't turn with the movement of the monster, because that movement was slow enough that the audience felt it could steel itself for each shadow and contour that gradually came into view. The audience was psychologically steeling itself; and no shock or jolt was necessary. As the eyes of the viewers gazed upon the full face, they were reveted by a masterpiece—a masterpiece of make-up created by Jack Pierce and Boris Karloff. A masterpiece of terror.

Larry Ivie

Michael Gwynn contemplates his  
own monstrous visage in  
REVENGE OF FRANKENSTEIN.





Carl (Vamp) Melba (helpless heroine for Collistratus)

# BLOOD OF THE VAMPIRE



The devoted Carl awaits instructions from Dr. Pierce (Victor) and Collistratus (Donald Wolf).

In Reddest Eastern Color, **BLOOD OF THE VAMPIRE** could be called the most colorful of monster productions. Though having plenty of blood, there is no vampire here. The movie really falls into the category of science shockers, such as the **FRANKENSTEIN** series. Done in the first Grand Gorgon tradition, it did not have to resort to deception measures to attract interest. The title is totally misleading. So is the scene where the stake is extracted, with its huge, misleading but not only was it amazing, it was silly. So was Sir Donald Wolf's misleading makeup; he is more like Bela Lugosi than Lugosi himself. His nose is changed and lengthened, his hairline altered to a peak, sharply converging between eyebrows suitably exaggerated, completing a personality that is unrecognizable. It is therefore natural to be disappointed to find no fangs, coffin bed, or other vampire trappings.

But such slight discrepancies become obscured by a good and tautly written script, developed by Jimmy Swagart, who has also scripted many Hammer productions, including **HORROR OF DRACULA**. As with many British horror films, there is much to recommend and little with which to find fault. It is also worth noting that British color film laboratories as far excel American ones that Hollywood exports many films there for processing. The excellence of color quality in **BLOOD OF THE VAMPIRE** confirms this.

Acting, particularly that of Shakespearean Sir Donald Wolf, is of a high level. **VAMPIRE** is tinged throughout with an operatic flavor, but this only increases its mood and atmosphere. Victor Madden's monothropic Hunchback is a loathsome and yet fascinating character. This is a part that the best actor could transform into meaningless mimicry, but it is successfully portrayed. Carl back



Victor Maderm as Carl.

**CAST**


Sir Donald Wolfe .....	Dr. Callistrotus
Burton Sholly .....	Madeline
Vincent Ball .....	Dr. John Parn
Victor Maderm .....	Carl
William Davis .....	Kurt Ulrich

Producers: Robert S. Baker and Monty Bernice

Director: Henry Cox

An Rex production, released (1955) by  
Universal-International.

# TERROR IN THE CRYPT

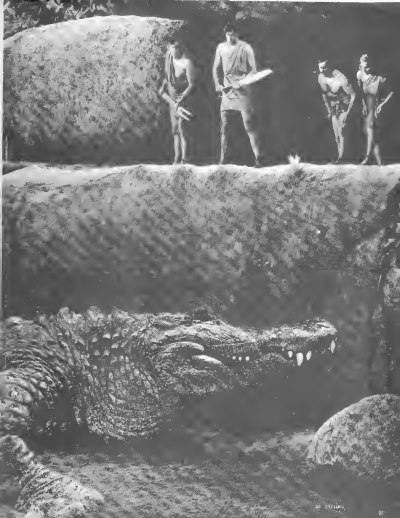


**TERROR IN THE CRYPT.** Count Karnstein's curse is that his earlier ancestor, Syre Karnstein, was executed as a witch and has vowed that none of the relatives of that name will live far long. The Count reports an English historian to track down the whereabouts of Syre through manuscripts in the ghost Karnstein castle. Research reveals a clue to the crypt in an old sealed-off part of the castle where a black stone guards the entrance to her tomb. Outside the castle, a carriage breaks down and the daughter traveling in it agrees to stay at the castle, allowing her mother to proceed onward.

The old Karnstein housekeeper, with the aid of the Count's daughter takes and a fireproofed black magic stor, succeeds in riding the spirit of the vampire Syre, and, in flashback, we see the grim execution procession with the girl tied to a black cross delivering her curse on the family.

A handbaked paddle comes to the castle telling charms later, the constant ringing of a bell in a ruined tower draws Luke and her new friend down to the crumbling tower. Inside the handbaked is hanging from the bell with his leg pulling the lady covering the bell to ring each time.

Using the severed hand of the handbaked with a cord on each finger, the housekeeper calls upon Satan to direct the hand of the victim in the direction of the murder—and the hand of the killer strikes her down. The Count's mistress also disappears and is believed guilty until her



diverse as young hip (Ted Demme) who reverts into drag world. Sincere, but rendered meaningless by incredible acting. Drag queens, however, show weekly commitment. Heidi Smith, John Hart, Robert Douglas, Carl Kallman.

**DEMISTIA** (2) (1 min—A1—1962) Atmospheric multiple gas murder mystery based on location in Iceland, some good touches by director Pasi Jaakkola. See *Top 25* for review. *Lucas Barker, William Cusack, Hans Mitchell.*

[illegible]

**REVIEW** (Ed. John-Allen PAAR) Escaped convict Edie caught in series of crimes on his hidden and isolated farm. Delator's journey of the first Universal anthology. *Flask and Bentley: Alan Curtis, Glenn Janz, Grace McDonald, Frank Conroy*

**DEWY AND DANIEL WEBSTER, THE** (100 mins.-R) (1941) Great Academy film based on Stephen Vincent Benet classic about New Englander who gets Webster to defend him in court after he makes pact with Devil. Richard's favorite romancer, Richard Widmark, was on Oscar for the worst parts. Also killed All That Money Can Buy and Here Is a Man. Walter Huston, Susan Dey, Maureen O'Hara, James Cagney, Anne

**DEVE BAT** (70  
Feetakes, Lured  
which he knows  
Initially Sunny  
Alan, Sullivan

1961-1962-1963) Brandon Phillips  
and his guest devil butt with  
to do in his employees: Golden  
Supreme Karpis, Dave O'Brien.

**DIVIL SAPI'S DAUGHTER** (88 min.-RNC-1946).  
Weak melodrama. Father about girl with vampire  
evil. Ramsey Laffender, John Jones, Edward  
Gandy.

**DEVIL CHECKS UP** (42 min-TakeOne/F41).  
Brush made very few less Devil checking up on  
Baker and we aren't giving away the plot  
even though others don't give the one real  
clue.

**SEVEN COMPANIES, THE** 103 mins/Cds (R) 1994  
Aged scholar (Chris Eberle) attempts telepathic communication with dead wife (Emily) using a wristwatch in well-drawn, literary style, but film plays like poor follow-up to the excellent *Walking Dead* with bad Eberle in somewhat routine plot based on Wilkie Collins' *Pillars of the House*. **Alice Harris, Amanda O'Leary, Edward Price**

**DEWE SOULS** (non-AFD-1984) British musical melodrama with several loose ends. Most systematic participants seem to be members of the band of hypocrites. James film makes some other point of the main (possibly) for the impact of Ingram. Margaret (also) also U.S. cinema most portrayed of hypocrites. Produced by Richard Christian. Not yet released to TV. William Wyler, Taylor, Remick.

**DENZI DOLL**, THE (79 min.-RGE-1986). Film version of A. Mervin's novel *Burn, Witch, Burn!* (not to be confused with *Burn, Witch, Burn!*, the film version of Fritz Leiber's novel, *Congress Wile*). Set in Denis's hybrid, sci-fi-infused near future and based upon the hard-drinking business man and gambler in the book (*The Great Rortynovian*), Maureen O'Sullivan, Brook Lynton

**DEATH OF GIRL FROM MARIJUANA** (75 mile-Dennington-1932) Awful British champagne restaurant about female Marihuana who frequents North with dis-  
struction. Good for a few laughs. Royal Court.  
Book, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 260

**WILLIAMS** (70 min., Calif. 1985). Jungle (an extraordinary jungle odd) Johnny Williams, Antonio Banderas, Kuba, Susan, Susan, Susan.

**DEATH MONSTER** (44 min.—MGM—1944) Another year, or about identical monstrosities were searching South Pacific for missing persons. Barry Norton.

DEWEY'S COMMANDMENT, THE (75 min-B&W-1941) Bullen made acquaintance with General Maria Cosulich Carlo D'Amico, Charles Rosenthal

**DEVIL'S HAND, THE** (71 min.-Cinema-1981)  
 Possible drug-induced horror on Puerto Rico's west-  
 coast shore falls for outsiders and involves big dreams,  
 ending from its past involving cult Linda Christian,  
 Richard Ayala, Albert Camacho.

**DEWEY'S HAND, THE** (90 min.—Dad—TV-6) French-made adventure with Pierre Brégy and Joazeiro Goulart

**DEVIL'S ISLAND** (43 mm.-196-1976) (Ferry East, left side of the hole of anchor seen in the background Devil's Island). Nice 10-Km camera. Japan.

**DEVIL'S MASK, THE** (M-M-Cul-1946) Three moving adventures as Marlene's mysterious disappearance after forcing the parent of a little girl to marry. Also Lewis, Lee Remick, Michael Rennie.

**STILL A MISBOMBER, THE** (73 min.-81-1963) interesting but more than good 3 feature follow re-released from original 1939 Sunday made TV series (912 German Street). Directed by Curt Siodmak the picture extended as being taken plotting downfall of humanity, but stories are underdeveloped, and most also is deflected by lack of imagination. George Raft, Jean

**SEVIL'S PARTNER** (75 min.-Filmgroup-1981)  
Tami Goshenfeld is accused of surgery in this  
intertwining but never low-budget doc. Stars

**DEVIL'S WANTON, THE** (72 min.—Emerson—1942) Ingeborg Bergman's dark film, made in Sweden in 1942, is better, however obscure in which an unusual portrait tries to convince us film director to make never depicting this world on Wall and all the populace on the diamond Street, not as prisoners on later work, but says a look. Also called: *Wanted*. Cast: Bergman.



SECTION DE CHRISTOPHE BLANT

**DEVOTION** (197 min-WB-1946) One of the finest silent, human dramas of the blending and atmosphere. Jean Byrd and Wanda Hendrix star. Lorne, Oliver de Havilland, Arthur Kennedy, Paul Hurston, Nancy Coleman.

**DIAL IN FOR MURDER** (120 min-WB-1954) Two tough talk, not enough. Hitchcock usually watches actors but he only filmed the final attack plus scenes of a crucial fight, but, even so, several scenes have impact that other directors could never have achieved. But even the murder plot backfires. Originally filmed in 3D, but released only in 2D. Ray Milland, George Kelly, Robert Cummings, John Williams, Anthony Quinn. Color.

**DIARY OF A MADMAN** (86 min-VA-1953) Hitchcock's treatment of an ending reminiscent of Shakespeare's story. French, reminiscent as it is of a world of hell is presented in an understated-intricate called The Mad. A few scenes omitted. That got released in TV. Vincent Price, Nancy Keweenaw, Cecil Waterford, Lewis Martin. Color.

**DICK BARTON AT BAY** (56 min-Dea-1943) Action mystery involving death ray. Don Allen, David, Sebastian Cabot. Technicolor.

**DICK BARTON, DETECTIVE** (48 min-Dea-1944) Barton detects of unknown plot to poison water surrounding England. Don Allen, Barbara Rabe.

**DICK BARTON STRIDES RACE** (46 min-Dea-1945) The Barton series of mystery with considerable power. Don Allen, Sebastian Cabot.

**DIG THAT URAMUMI** (81 min-AA-1934) Not too much more going for this spectacle as Henry King set out to show their audience some. Len Gougeon, Paula Hill, Mary Beth Hughes, Barry Louis.

**DIMENSION** (85 min-Dea-1950) Good juvenile of adventure about 20th-century love and war and disaster action in West Indies. Henry of romance. Ward Bond, Kristina Romanoff, Paul Lukas. Color.

**DIMENSION, THE** (73 min-AA-1933) Good juvenile horror about living women in jungle with the doctor husband who can think magic to attract a young woman. Arthur, Allen Hayes, Paul Burke, John B. Wingo.

**D.O.A.** (83 min-Centrol-1949) Excellent mystery which begins with Edmund O'Brien entering a room and announcing that he has just been murdered. You can't top an opening line that begins by "Edmund O'Brien enters the room, he is dead." Directed by Robert Siodman. Paula Patton, Lillian Asch.

**DOCK OF NEW ORLEANS** (82 min-Metro-1945) Charles Chaplin plays over the mysterious death of a man who is killed at some chemical factory. Robert Wilson, Virginia Dale, Arthur Harnish.

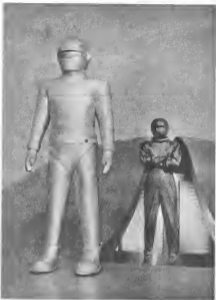
**DOCTOR X** (20 min-Dea)

**DOC, A BOSSIE AND A SPUR** (A 78 min-Fox-1941) French espionage comedy. Alan Lister. Spaulding Neal Ford, Charles Gray, Anne Kane.

**DOORWAY TO HELL** (81 min-AA-1952) Surprised of shadow from Cort Innamore. Several other notable scenes. The scene about the doctor's brain gives a lot of time over the mind completely. The scene about the doctor was filmed in 1943 in black and white. Well done with good cast. Don Allen, Nancy Davis, Gene Evans, Gene Evans.

**DOUBLE DOOR** (78 min-Fox-1944) Old Hollywood horror film, set back for 75 years, but profits from the film. Paula Verónica, Mary Morris, Dr. Guy D'Amico.

Continued



(Above) Visitors from outer space land on Earth in Twentieth Century-Fox's *The Day the Earth Stood Still*. (Below, left) A giant robot clings down ramp from danny "Eying success." (Below, right) Special effects crew readies scene for night sequence.



**DEATH OF DOOM** is the TV screen that is the Hoyt's experimental mystery **THE GLASS KEY**. The 1961 film was shown the only at a New York experimental theater as **DON'T TOUCH MY SISTER**—winning San Francisco award for winning Hoyt's there follows director who try to decide which film is the "murderous" than **THE GLASS KEY** (above) only hate as the striking photography, is this low-budgeter.

Tune in next issue when the **Cauld of Frankenstein** TV Movieguide covers such fascinating titles as **ENEMY FROM SPACE, THE EYES OF ANNIE JONES** and **BEGAN!**

**DEN OF DOOM** is the TV version of the HBO's experimental mystery **THE GLASS COAT**. The 1961 film was shown the night of a "Dumbest Exploded on Theater as DON'T TOUCH MY DICK!" - a nameless, off-price-owned housewife. Hay's there follows detective who try to decide which man is the murderer. Most brilliant Sox (above) only hints at the striking photography in this low-budgeter.

# DARBY O'GILL

and the  
**LITTLE  
PEOPLE**



They may look cute and lovable, but they're pretty dangerous for mortals to go fooling around with—as Darby finds out. He's after the pot of gold belonging to Brian (Jimmy O'Dea), the King of the Leprechauns. And he nearly gets it, too, as well as three wishes. But King Brian is a little too clever, and a tragedy nearly results, before everything finally gets straightened out. The trick effects in this film are the finest Frankenstein's editors have ever seen (which is going some), and we were very surprised when they didn't get nominated for an Academy Award.

This picture is also closer to a horror film than anything the Disney studios have yet done. Small wonder, with Robert Stevenson directing. He was the man in back of the camera for Karloff's *The Man Who Lived Again*. There are not only the little people and their eerie underworld kingdom, but a mountain that splits open, a Pookah or spirit horse, the Costa Bower (Death Coach) and its headless driver. And a hanabee.

**JOHNNY QUEST**—cartoon adapts from the Hanna-Barbera cartoon series which, in the past, has turned out many items notable for their unusual lack of imagination and wit. **JOHNNY QUEST**, to depart for the company, is a realistic cartoon which somehow gives the impression of an animated comic book. Henry is the 11-year-old son of a famous scientist; his adventures are made, to say the least. The storyline, made out of 8 movies, are rather interesting and funny. One was a recording parody of the old Mummy series, complete with convulsant vulgarity scenes to get rid of the doctor and the house, a high priest type. The animation is erratic, but sometimes unusual and creative, though often out of proportion and unimpressive previous sequences. Dialogue is read well enough, but is noticeably uttered and uttered. But, it is a new kind of children's cartoon-as video story each episode, with characters a little closer to reality than most.





## THE TEMPEST ON SHAKESPEARE AVENUE

By Daniel Minkoff

I am amazed—no, astounded—at the tremendous quality of *Castle of Frankenstein*. As a fan of science-fiction, horror and fantasy films since I was old enough to write and read, I feel I am qualified to speak of your magazine as the greatest read in the field. Back in 1980, when I was still in grade school, I was tearing copies after copies every weekend without fail. I talked monsters I dreamed tonight. I lived monsters. When the first preview of the filmster film came out, I was enthralled. Every choice I got I ran to the nearest to see it a new lease was available. I loved them all. First passed and now and still passed forth. All of these magazines offered great good photos, but the editors and writers know little or nothing about the field—no anything else for that matter. They just cared about the money aspect alone. *Castle* going up with its first issue after its premiere, *Jurnal of Frankenstein*—and, to be frank, no one took *Castle* seriously. The first issue was quite mediocre, and there was no sign that it might improve or even continue. The peculiar quality that our reader wrote about was evident for the first time in #2. The third, fourth, fifth, sixth and seventh issues followed, each better than the other by some two-quarters of a year. But each and every issue has made the primary one look like junk. The standards printing, writing, articles, pictures and other features have improved three times over each issue from here on in. I'm a *Castle* fan forever. You've shown a deep interest and concern for the field of fantasy and science fiction, and you're doing a damned good work each and every issue. I'm one of the other magazines combined. Suffice to say that yours is the only decent magazine left in this form of the magazine. It currently *Midi-Midi Fantasy* and all the others by a mile. Your writers seem to know so much about the field; even the very best and hypesters are unique. Critics of issues #8 and #9. Your TV *Horror* is one of the most comprehensive bits of movie films and books ever published, and the idea of such a lot is quite original. But I nevertheless have some detestable and odious *AMERICA SCIENCE* was made by Huntington Hartford Productions. *THE ASTOUNDING SHE-MONSTER* was made in 1958, not 1986. It was released by American-International, not *AMERICAN ATTACK OF THE CRAB MONSTERS* ran 64 minutes, not 70. *BACK FROM THE DEAD* ran 79 minutes, not 80. *BATTLE BEYOND THE SUN* is the dubbed version of the 1981 Russian film, *THE HEAVENLY CAUL BATTLE IN OUTER SPACE* ran 90 minutes, not 74. *BEAST OF HOLYWOOD MOUNTAIN* was based on an idea by Willis O'Brien, but he did not do the animation. The effects in *Engorged* were done by Jack Robin and Louis De Witte (whose

credits include *KRONOS DAUGHTER OF 38* *WITTS* and *THE 35 FOOT BITE OF CANNIB ROCK*). *BEAST WITH 1,000,000 EYES* ran 71 minutes, not 75. It was not directed by Roger Corman, but by David Koenigsberg. *THE BRAIN* is sometimes seen under the title *OVER MY DEAD BODY*. *Amnesia-Inferno* Russian film *SANPA*. Come now, fellow, *RAAGURAGE* was a lot better than that. You should have been more serious. *ATRAQON*. Calling it immediately "annoying" would have been correct if you were referring to the last 10 minutes. The entire first 70 minutes or so were an idiotic bore. Most of the Japanese movies made recently —*SECRET OF THE TIBETIAN*, *WARNING FROM SPACE*, *HUMAN VAPOR*, *GOODIE VS THE TWINS*, *SHAMRAN*, *RED TAIL-HEADED MONSTER* and *ATOMIC MURDER OF THE WORLD*—have all been similar in that the action scenes are restricted to the first reel. Either the first half or more is bogged down with meaningless talk and mediocre acting or else nothing happens at all. The Japanese have gotten worse, not better. The original *GOSSALA*, *BATTLE IN OUTER SPACE*, *THE MYSTERIANS* and perhaps *RODAN* stand as their only half decent productions. Now they are really getting out of hand with an endless barrage of "bottle" movies featuring King Kong, Godzilla, Mothra, Rodan, etc. I hate *Ruri I Garden for KING VILLAGE OF THE SHAMIR* (or rather *Infamous*) cheap-movie producers. BIG after over three years of obscurity, has produced the absolute piece of junk of science junk. It's loaded with lurid sex, cheap dialogue, disgusting two eye low looking and heavy make make. And worst of all, BIG shows that it is based on *Feud of the Gods* by H. G. Wells! I'll never but untold much to the field with its shameless work on *EMO DINGDALE*, *THE CYCLOPS*, *ATTACK OF THE PURPLE PEOPLE*, *WAR OF THE COLUSSAL BEAST*, etc. *THE MAGIC SWORD* was considerably better and when I heard that he was going to film *Feud of the Gods*, I thought that he had improved to take his place with Corman and the others. But, seeing the outcome, I am surprised at the courage of the studio. Do we have to take this from some two-bit producer who doesn't know or care one iota about the field? Let's all boycott this production and advise of its quality and get him where it hurts—his wallet. Down with these "average" multi-million pictures. Please come out regularly from now on and give us something to look forward to. And please keep on being the best damn film magazine in history by keeping up your standards. Long may your great magazine prosper! Red to *Castle*! Dennis Mitchell, 1234 Shakespeare Avenue, Bronx, New York, 10452

It is raining news of movies. Quite often it's possible to find several different running times for one motion picture. American versions of foreign films sometimes run shorter

... and the TV releases of the same film may run even shorter. Sometimes running times listed on publicity handouts at preview screenings wrap up in print, later, the film may be cut slightly before release. I've found a total of three different running times for *TOMB OF URSULA*. Many re-release films (*LAURENCE OF ARABIA*, *CLUB PATRA*, *LONG DAY'S JOURNEY INTO NIGHT*) are cut drastically before playing at neighborhood theaters (so they can be shown profitably from one venue show each day). Local TV outlets, as reported by Joe Deane, continue to cut movie portions from films to fit their programming schedules, but we've noticed that some TV distributors are now replacing footage cut from certain films in the early days of television. (During a recent showing of *THE NINETEEN FIFTY-ONE*, *THOUSAND EYES*, we saw a scene which has been missing for almost a decade.) The TV print of *ROBINSON FOR A HEAVYWEIGHT*, by the way, contains footage that was never seen in the theatrical version. In the midst of all this confusion, you'll have to admit that monitoring accuracy on running times is a pretty difficult chore.—Ed

## CAMP UNTIL READY

by John Housa

*Castle of Frankenstein* is great! I read great! Your articles are great! Your photos are great! Your lists are great! I'm a *RAMBLER*, 1982! On top of all that, you're really doing great! I've been comparing my own different movie magazines on I can find, I genuinely think that yours is Number One. *Body*, there is one point you made in *Castle* #5 with which I must disagree. You said that *Frankenstein* was "screaming bottom" with *VOYAGE TO THE BOTTOM OF THE SEA*. Well, the *Science* media is on top but *Science* and much was spent on new special effects and scenes for this year's series. [Our comment on *VOYAGE* was made after an advance preview of the pilot episode only. *Science* that time, the scene has improved considerably — with emphasis on higher striking and unbridled imagination. Inspired casting of character actors like *Veter* *Bone* has been a definite asset. Credit also *Richard Rouch*—certainly the most talented actor to ever work as a regular in a series of this nature. His acting has pulled the show through many an awkward and cliché moment.—Ed.] Comparing yours are great, right, but there are times when you get in the junk where you'll read anything you can get your hands on. Well, last summer while camping, I reached this point and read my mother's *Family Guide* in it I found two pages on *FANTASTIC VOYAGE*. New look, if I look about reds and looking profiles can get that much on what may be the year's hottest of film, you can do better.



**LOST IN SPACE** (Wednesdays on CBS-TV) is set in the year 1997—but this space creature seems to hark back to Mary Shelley's monster of the 19th Century.

can't post? How about some photos from  
LOST IN SPACE? I think it's the best new  
show of the season. John Hesse, 6343 North  
Wack Canyon, Phoenix, Arizona, 85017  
\* You aren't the only person around who  
wishes to book their Cell is perfect for camp-  
ing trips. John... See THE CAMP FOLLOWERS  
GUIDE (No. Area)

## NECROLOGY

By John Breckers

**ALAN CROWFORD**, who co-starred in **REBELS** (aired in year 9) film index, died in 1997 of the age of 35. Warner Kraus (1928-**Caligula** in the 1970 classic) died in 1978, aged 73. Conrad Veidt (who also starred in **CALIGULA**) died in 1943, aged 80. Ted Chasen's name came out as 'Ted Chasman' in my 1970s book. He was the actor brought in for **THE CRAWLING HAND** (1970) as the villain Sir Seyler, who died in 1961, aged 43. Here's a fairly complete list of 1943 Deaths: Jan 7-Jimmy O'Neil, 64, who played King Brian in **DANNY O'NEIL AND THE LITTLE PEOPLE**; Jan 15-Frank Morgan, 87, who starred in **Capitain England**; **KING KONG** (1933) as the gorilla; **Billie**, 32, who was featured in **THE BRIDE SITS**; **SATAN SIG**, of a heart attack; Feb. 12-Henry Kulky, 33, regular on **VOYAGE TO THE BOTTOM OF THE SEA** . . . of a heart attack; Feb. 23-John Klumpp, 51, Negro blues singer; died in **THE BIG ONCE UPON A TIME**; **WINGS** (1926) as **OF HERCULES**; March 6-Margaret Dumont, 75, famed comedienne of the Marx Brothers film; of a heart attack. Her last to see last film was **LOVE**. Week of April 7-**The New Federal**, 37, who wrote the screenplay for **DESTINATION MOON** and **Louise Lomax**; **Vegeta**, 31, who played **THE GREAT ESCAPE** in **BROOKLYN** with Peter Ustinov. Bonanza of a heart attack April 23-Gene Maize, 38, member who was partner with Madame de la; In **Blackpool** (aired April 27)-**Alan Hume**, 62, who starred as falling in 1961's **ROMANCE** in a **THE DESTINATION MOON** and **Louise Lomax**; **Vegeta**, 31, who played **THE GREAT ESCAPE** in **BROOKLYN** with Peter Ustinov. Railway, he, 58, of **BRACCA** film; **THE RANGERS**, they, 35-Gene Anderson, 36, British actor who starred in **THE DAY EARTH CALLED PEE**, her husband was Edward Ludd, star of **HIGH IN THE MOON**; May 12-Roger Williams, 57 French writer, **THE RANGERS**, but actor and screen writer **GIORGIO** and **JOHN**; **THE RANGERS**, June 13-John J. Hanger, 81, former vaudeville magician and escape artist known widely as **"The Headline King"**; June 25-Oval G. Seinfeld, 62, executive producer of **KING KONG**, co-producer of **THE RANGERS**, producer of **SPILLING** and **THE PORTAL**; of a heart attack. Accident by Dexter Masters killed the danger of working with nuclear materials; June 28-Eugene M. Beckwith, 55, English character actor who had principal roles in **CURSE OF THE DEER**, **THE DAY THE EARTH CALLED PEE** and **WARRIOR**, **MURDER** (his last), he, 58, who played **THE RANGERS** in **NIGHT PUT IN** in **WRITING**; June 27-Arthur Welles, 62, who co-wrote (with John Huston) the 1946 **Ocean Wrecks**, **THE STRANGER**; July 3-Eddie Grogan, 66, who starred opposite **Tracy** Van Stratten in the 1925 **GREAT GABBO**; after assassination of the 1930s **THE STRANGER**, I remember who was the 1955 **THE STRANGER**; **SARKIS** and the 1963 **DOWNWAS** **THE STRANGER**; July 13-Charles Clark "Bud" Lewiston, 61, veteran cinematographer whose last film a the **Stranger** parody **ON THE ROAD**, **THE STRANGER**, **MAMA'S HUNG RUDY IN THE CLOUT** and **RETURN TO THE ROAD** of a stroke; Sept 2-**THE STRANGER**, 32, actor; Sept 22-Jesse

Continued

Cyclone # monster from LOST IN SPACE two-part TV film of "The Keeper." Guest star Michael Rennie portrayed a Saturday-Jarvis visiting an alien planet in search of space animals.



YOU'LL BE TICKLED TO DEATH... WITH THIS CAT  
CHILLER-DOLLER OF A MAYHEM-AND-MERRIMENT SHOW!



Greeley, 35, who played Wack Ramon on radio's **WACK ROGERS** series. Is your Leo Chaney Jr. (Bibliography: The 1939 **THE MEN, WOMEN AND GUNS** was definitely tried Chaney, WOMEN AND GUNS Chaney can also be seen in **THE WORLD OF ABBOTT AND COSTELLO** in the **Madison** scene from **ABBOTT AND COSTELLO MEET FRANKENSTEIN**. Meet Chaney in two other Mexican films—**LA MAMMA** (which starred Ramon Ray) and **THE MUMMY STRIKES! BLOOD OF DRACULA** is definitely a 1937 release, not 1938. By the way, Ludwig Stiller, who co-starred in **ROGERS** (1944), is the "Tall, old wine-maker" in the **Gallo** wine TV commercial. John Trevelyan, 109-126th Street, Garfield, Texas.

• Stiller is the "tall old wine-maker," true... but the voice of the character belongs to Joe Baker.

# EUREKA!

by Vance Rowe

Finally! After much searching I've found a better magazine worth reading! I saw **Cat #6** on the stands, but, agreeing with Robert Clavin (**Cat #7**) about the outdated aspects, I passed it over to another children's magazine. Well, the other day I happened to see **#7**, and I thought I'd glance through it. Boy-talk about being surprised! Let's face it—you guys have an tremendous insight. Your articles are not only interesting, but informative. They are intelligent and well written, not filled with ridiculous puns or horrible mistakes. You also have my de-

partments your competitors do not have—such as the TV Menagerie, **Centerfold Special**, Letter Film News, **Let's Not Read** and the book reviews. I would like to know where I can get some old **Econos**. Vantage House, 1840 Biddle Lane, S.W., Berkeley, Virginia.

• In New York City, **Econos** are available at Mark Ron's famed Memory Shop (see **Eight** up at 110 Fourth Ave.), but don't worry Vincent—we're sure that you'll be hearing soon from various mail order dealers around the country who will sell **Econos**.

# DOWN FOR THE COUNT

by Henry Moskale

Thank you for the interesting reply to my letter regarding the merits of **Lugosi** and **Lee as Count Dracula**. I agree that comic methods for certain parts change with the times, but I still prefer **Lugosi's** suave, beautifully (though menacingly) elegant field to **Lee's** modernized vampire-jerk on. I prefer **Karloff's** interpretation of **The Monster** as a pathetic misinterpreted victim of humanity and science gone wild to **Lee's** retarded killer. **Cat #7** was quite good—but not up to the quality of **#6**. The cover was colorful, but too cluttered with film. The inside and inside back cover scenes from **SON OF FRANKENSTEIN** were great or was the shot of **Edward G. Robinson** as **Gulliver**. I did not agree with some of your reviews. I think you frequently overstate film, especially **Karloff** vehicles. While it's true that

**BEAST FROM HAUNTED CAVE** had several nice moments, the overall production was poor, with flat performances and cardboard characters. **BEFORE I WANG** was certainly "wacky," but it did not strike me as being a "good" horror movie. Now **Karloff** was saddled with lines he must have spoken a dozen times and the same goes for the rest of his cast. The film ending did not help matters. You labelled **BLACK BOOM** a dis-asterpiece completely equivelant to **Five**, the first 33 minutes were well done, but after **Karloff** killed his twin, things became rather pointless. **Karloff's** attempt to break up the love affair between **Walter Alton** and **Robert Allen** were better suited to the silent **DON JUAN** or **PEYTON PLACE** than a horror movie. The wedding scene where the dog attacks in the cemetery and the chase that followed were utterly absurd. At very best, this film is a not above average—but no classic. However, I think **BLACK CAT** (1934) deserved the rating of "shades." How about some coverage of the Fox film of the 1930's? **THE BAVIN** (1935) certainly deserves an article. **BECK OF THE MONSTER**, despite its length, was another **KONG** alongside some of the recent Italian space-kicks (7) and average horror movies. In addition, **BLANCHETT** is indeed not English. The **DR. MONSTER** feature was fine, with good pictures. **Karloff's** material is a perfect for the **Shades**. **Monsters of the Museum of Modern Art** was interesting, but I thought **SON OF FRANKENSTEIN** was superior to the first two Universal Frankenstein films. The only worse great Chaney **Centerfold Special**—con-



after. How about the pit and pendulum come from the wild. **SAVING** Or Lugosi's balance revenge on Karloff in **BLACK CAT**. CoE has the most informative news section, but it lacks long reviews of past and current horror pictures. Most coverage on vampires, please—the original **DRACULA** especially. At first CoE was a rather mediocre production, but it is improving greatly, it is the perfect guide for the true Fantasy fan. **Henry MacMillan**, 315, Middlebrook Drive, Spotswood 32, New York, 12212

#### WUXTRY! WUXTRY!

by Andrew Goodwin

I am planning to publish a fanzine, and I have been wondering how I might sell it other than through orders and subscriptions. After all, I don't want to stand on the corner with a hundred copies under my arm yelling, "Hey there, you horror fans, come and get this juicy new fanzine! Hey hey, hey!" **Andrew Goodwin**, 55 Orange Way, Rumford, Rhode Island

\* Very few fans, Andrew, have gone into fanzine publishing with the idea of making a profit. It's simply a hobby, and if you approach it any other way, you're certain to be disappointed. However, we understand why you don't want to stand on a street yelling about your fanzine; you might meet a few interesting people—before they take you away to the lunatic farm.

#### DEEP IN THE HART OF TEARSHEETS

by Raymond J. Hart, Jr.

Upon careful examination and close scrutiny we here at Terror, Inc. (28 various horror fans) have come to the conclusion that CoE is the finest and most serious magazine of its kind. We feel it has aided in the better understanding of horror, and it also has excellent pictures and articles. In our opinion, issues #4 and #7 are the best. We here at Terror salute a great magazine and hope for more future excellent publications of the same. **Raymond J. Hart, Jr.** (President of Terror, Inc.), Box 503, Underwood Street, Clinton, North Carolina, 28220

\* To all of you there at Terror, Inc., we here at CoE say "Thank!"

#### OUR LEVINES HAVE TENDER GRAPES

by James Rogers

Every new horror and monster magazine that comes out I try. Of all the new mags, **Castle of Frankenstein** is by far the best. In #6 I particularly enjoyed **The Return of Christopher Lee**—very well written and illustrated. My friends and I have formed a monster club which publishes a CoE-type fanzine called **Castle of Horror**. I think your **Moviemag** and **TV Moviemag** is a good

idea, but for **ATLANTIS**, **THE LOST CONTINENT** you commented "written and acted on the low level of a *Steve Reeves* space rock." What do you mean by that? *Steve Reeves* is one of my favorite actors, **Hercules**, **Hercules Unchained** and **Gladiator** of **IMBATHON** can't be beat for excitement. The *Frankenstein* movie series of **ONCE UPON FRANKENSTEIN** was excellent. Please continue these goodies. **James Rogers**, 1007 Olive Street, Oakland, California

\* M.B. de, James

#### OH BAGDAD, POOR BAGDAD

by Robert L. Jerome, Jr.

"When **HIBICUS** in the **HAUNTED WORLD** was released locally, the production men tried to get the last seat on the screen upside down which made for a lot of head scratching in the audience. The moments on **THE SWORD OF ALI BABA** were especially welcomed. I traveled some distance to receive a few pleasant memories—only to find them all jugged and cut up before me. The singlets left off **Miss Marple** performance, however, reminded me of how gloriously artificial she was in her **CONTRA ISLAND** days. Of course, she couldn't act, she didn't need to. All she had to do was enter, laugh, and sit there, to make the audience believe she was the princess of all **Bogdod**. For a kid from P.S. 9 she made their days of long ago very memorable indeed. **Robert L. Jerome, Jr.**, 816 East Robben Street, Tampa, Florida, 33604





The Marquis de Sade (Patrick Magee) directs the assassination. A familiar face to horror film fans, Magee portrayed the malevolent Alfredo in Corman's MASQUE OF THE RED DEATH.



Four Walls: MARAT/SADE is set in the bathroom of Charenton, an insane asylum of post-Revolutionary France, where the Marquis de Sade, involuntarily disfigured (as he actually was during the latter part of his life), writes and directs plays (as he actually did) for the "rehabilitation" of his deranged fellow inmates. The inmates reenact the murder of Jean-Paul Marat, Jean-Baptiste, by Charlotte Corday (Gloria Jackson). MARAT/SADE, as performed by the Society of Royal Madmen, Company, achieves such scintillating power that the chilling Pinocchio climax causes the audience to gasp in amazement. A fine version of this madcap classic is now in the Broadway show.

# THE PERSECUTION AND ASSASSINATION OF MARAT AS PERFORMED BY THE INMATES OF THE ASYLUM OF CHARENTON UNDER THE DIRECTION OF THE MARQUIS DE SADE



# CHARLES M. COLLINS REVIEWS A BOOK OF THE OCCULT

## The Secrets of Dr. Taverner

by DION FORTUNE



With an Unpublished Story by  
DION FORTUNE OF A MODERN OCCULT FRATERNITY  
by Charles Collins

LLEWELLYN PUBLICATIONS

108 South Webster Street

East Paul 7 Minnesota U.S.A.

**THE SECRETS OF DR. TAVERNER**, Dion Fortune, Llewellyn Publications, 1962, 234 pgs., \$4.95 Jacket by Hannes Beck

THE SECRETS OF DR. TAVERNER (first published in 1928) is one of those books which, despite long years of being out of print and virtually undisturbable, has steadily developed a noteworthy reputation in the field. Today it has deservedly achieved a near classic status, and it is with great relief that we welcome this Llewellyn reprint of weird and occult tales featuring one of the most amazing psychic investigators in occult history. Certainly there is a wholly new audience ready to discover Dr. Taverner for the first time.

Dion Fortune admits to a profound belief in psychic phenomena, and goes so far as to claim that all the tales in DR. TAVERNER are structured on fact. She was an ardent and devoted scholar of the occult sciences, and apparently one of those fortunate writers endowed with a natural creative bent. In her lifetime she produced a staggering number of books—novels, volumes of short stories, articles, poetry, and a vast amount of non-fiction related to her fields of interest. All of her output reflects her ecstatic learnings. But one does not have to accept an iota of mysticism to enjoy her fiction, for Dion Fortune is an astonishing writer of the first order. She writes with ease and skill. Her tales, moving effortlessly towards their climax, are vivid and fast paced, while her plots are fashioned with the imagination of the finest of weird tale writers.

Dr. Taverner is one of her most popular and memorable creations. His character is etched with an indelible pen. She knows her man well, and succeeds in making him—indeed as he may be—with a life and vitality every bit as credible as Sir Arthur Conan Doyle's immortal Sherlock Holmes. In many respects Dr. Taverner is the occult counterpart of the renowned scientific detective. Both are keen, sharp-witted individuals, frequently vacillating to extreme points. Both are widely knowledgeable in their respective fields, perceptive where others fail, quick to grasp subtle clues. Their powers of observation, oriented in their peculiar areas, are electric with apprehension. Personality characteristics too (the force, nervous instability, the haughty, sometimes overbearing manner, the often taciturn disposition, the fervid preoccupations in their work, etc.) are definitely related. Even more curious is the role of Dr. Taverner's associate, Dr. Rhoda. If it is Rhoda who, like Dr. Watson, narrates the adventures with first astonishment and later awe, and often serves as a foil to Taverner's erudition.

The exploits of Taverner and Rhoda range from the realm of modern psychology to the gray-shrouded vaults of the unknown. **BLOOD-LUST** is a vampiric tale of a man possessed by a malignant spirit which subsists on blood. **THE DEATH HOUND** tells of a frightened man haunted by a demonic beast called forth by an ancient and evil ritual. **THE RETURN OF THE RITUAL**, and **THE SCENTED POPPIES** recall the mood of M. R. James, while **A DAUGHTER OF PAN** and **THE SEA LURE** evoke a mythic age long before man upon which both Lord Dunsany and Arthur Machen drew in shaping some of the best of their weird fiction.

There are eleven tales collected in **THE SECRETS OF DR. TAVERNER**, tales of dark ritual, black magic and white, diabolical possession, earth bound spirits, and modern day sorcery. All represent Dr. Fortune at her best. This is a fine and responsive collection in the genre of supernatural literature which can well stand beside Algernon Blackwood's **JOHN SILENCE** and William Hope Hodgson's **CARNACK!** It is first rate shudder reading recommended for after dark when mood and atmosphere will be considerably enhanced. This edition contains an engrossing essay on occultism by Geoffrey Knight, and the book is adorned with a lovely dust jacket by Hannes Beck.

—Charles M. Collins

## AND GALS!

[illegible]

Just say you're worrying about an future in politics, the House and the Court have some fixed sentences in mind to resume their usual identities. We'll keep everyone posted through these columns as to what they'll be up to, including any other equally red-banded them-out activities.



# CoFanaddicts

Okay, now, all of you out there in Calif head-hon's what will take place and how you now have a chance at turning into a full-fledged California.

3—Take the Cofeconditor's loyalty oath "I hereby swear by the blood of Dracoda and Baron Frobenstreich's sagelord that I will be a true and loyal Cofeconditor (You don't necessarily need the Count's blood as the Baron's sagelord for the oath—just serving into our mixer and mauling the world will do . . . as you gradually begin losing your rationality). 3-88 ask the organ below 3—Include \$1.00 for your Cofeconditor membership, which brings you

[illegible]

Insects like a measurably good deal for only \$1.50, doesn't it? Arright Well, go to it, then, and hurry up before we start getting all choked up (even without Winter's Rhythmic assistance). . . no more! If Tiger ever got wind of this, hell charge an arm and a leg—and then take them over to Dr. Bushmanov. Mail the blood money to:

## DOI 10.1002/for

NORTH BORDEN, NEW JERSEY 07040

Dear Cal and Iper:  
I can't rely the suspense any longer, it's driving me nuts. I want to become a celebrity through Cal's California. So make me a regular member of your long gang already. Enclosed is the \$2.00 for the club stuff and theme.

MANUSCRIPT

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_



# KARLOFF

(Continued  
from  
page 19)



In 1936 Karloff was busy playing the horribly scarred criminal Bateman in Universal's *THE RAVEN* with Lugosi once again. And also the same year he went into the role that moviegoers long awaited: it was the return to the screen of Dr. Frankenstein's creation in *THE BRIDE OF FRANKENSTEIN* (which many consider to be the best of the Universal series).

This time there was no doubt in viewers' minds who played the monster. Assisting in the cast were Colin Clive repeating as Dr. Frankenstein, Valerie Hobson as his wife, and Ernest Thesiger as a new character—the sunnier Dr. Pretorius. But the real surprise of the film was—Elsa Lanchester (Mrs. Charles Laughton) as the monsters newly created mate.

In a special prologue, Miss Lanchester is shown as the authoress of the story, Mary Shelley. She continues the story of Frankenstein from where it had left off at the end of the first film. We see Dr. Pretorius, coming to see Dr. Frankenstein and persuading him to continue his experiments. They decide to create a bride for the monster, who still lives. Dr. Pretorius is a strange individual indeed. He keeps tiny people in bottles; and he tries to teach the monster to speak . . . with some success. (But in the third film the monster is as dumb as at the start.)

The monster is captured, and imprisoned in the village jail. But it escapes. It also meets an old, blind hermit who treats it like an equal, not being able to see its ugly form.

Frankenstein refuses to go on with his experiments, and the monster steals the Doctor's wife, Elizabeth. Forced to continue, he creates a mate who screams and shrieks and shrinks away from the "bridegroom." In rage, the monster throws the inevitable switch, and the laboratory blows sky-high.

## MORE HORRORS

In *THE RAVEN*, Bela Lugosi was the real star as Dr. Vollin. A famous surgeon, he was obsessed by torture and death, and admired the works of Edgar Allan Poe. (Like *THE BLACK CAT*, this picture was based on ideas in stories by Poe.) When Karloff, an escaped murderer, comes to him to have his face changed, he sees an opportunity. Operating, Vollin mutilates Bateman (Karloff) horribly, then forces him to help

in his mad scheme for revenge against a girl who wouldn't marry him. In return, he promises to give Bateman a new face. But Karloff defies the order of the madman, and it is Dr. Vollin instead who gets horribly killed. He is trapped in his own device, a room whose walls slowly close in to crush the luckless victim. Boris dies, too—shot by the doctor.

*THE INVISIBLE RAY*, in 1936, marked one of Karloff's oddest roles—a radio-active man, killing with his mere touch. This Universal production, a clever mixture of science fiction and horror, again co-starred Lugosi. This time he played a good character, Dr. Benet, while Karloff was the evil one—Dr. James Rukh.

From a strange opening, in Rukh's laboratory and observatory, the locals moved to Africa in search of a strange element ("Radium X") from outer space. Its fall to earth in a meteor is seen in an amazing device of Dr. Rukh's—a kind of television that looks into the past.

Rukh finds the element, but becomes contaminated. He is now walking death; he glows in the dark, and anything he touches dies. Dr. Benet manages to cure him, and they return to Paris. But Rukh, driven insane by contact with the element, thinks his discovery has been stolen, and determines to take revenge. He refuses to take the antidote, and as his terrible powers return he sets out to kill all the members of the African expedition. But he must take the antidote again at intervals, otherwise the radiation will get out of control. When he is about to complete his plans, his aged mother (Violet Kemble Cooper) strikes the vial of antidote from his hands, destroying it. "It's better this way," cries Rukh, and leaps from a roof. But the radiation is too strong, and in a bright flare his body is turned to ash before it touches the ground.

## FROM THE GRAVE TO THE TOWER

Also that year, he went to England again to star in two more horror tales: *JUGGERNAUT* and *THE MAN WHO LIVED AGAIN*. In both he played doctors, slightly mad as usual. *JUGGERNAUT*'s Dr. Sartorius poisoned himself when his crimes were discovered, then delivered a lecture on his dying symptoms.

Dr. Laurence, in *THE MAN WHO LIVED AGAIN*, swapped souls with his rival in the affections of a girl.

Back in America, when Warner Brothers wanted to make *THE WALKING DEAD*, they knew whom to use in the leading role. They brought him back from the dead through science, and he proceeded to revenge himself on the men who put him in the grave—by scoring them to death!

*THE INVISIBLE MENACE . . . THE BLACK ROOM . . . CHARLIE CHAN AT THE OPERA . . .* these are some of the titles of other Karloffian epics that come floating up from the gray mist of the past.

When 1936 audiences saw the opening of *TOWER OF LONDON*, they were treated to the

sight of a bald Karloff, grinning evilly as he sharpened a huge axe. He was playing Ford, the club-footed executioner and torturer of the Tower. This Universal production (also starring Basil Rathbone) was an historical drama with horrific overtones, telling the story of the evil King Richard III of England. Modern audiences have seen a version of this tale, from Shakespeare's play, with Laurence Olivier.

Karloff and Rathbone co-starred in another film that year, with the same director, Rowland V. Lee. This was **SON OF FRANKENSTEIN**, the most elaborate of the series. It was the last time Boris ever played the monster, though he reappeared in two subsequent Frankenstein pictures. Besides the two stars, there was Bela Lugosi to grin fiendishly as the broken-necked Ygor, a character new to the series. And Lionel Atwill as Inspector Krogh, with a false arm as a memento of his last encounter with the monster.

Baron Wolf von Frankenstein comes with his wife and young son to live at the ancestral castle. It has been abandoned for many years, ever since his father's disastrous attempts to create life. There he meets Ygor, who had been hanged for grave robbing, but continued to live—with a broken neck. Ygor reveals the amazing fact that the Monster still lives, but is unconscious. Von Frankenstein (Rathbone) determines to bring it

back to life, and complete his father's unsuccessful experiment. Aided by Ygor, he does.

But Ygor begins using the monster to murder the members of the jury that convicted him years before. Learning of this, von Frankenstein confronts him, they struggle, and Ygor is killed. Finding the body, the monster kidnaps von Frankenstein's son and is about to kill him, when the Baron arrives and tumbles him into a pit of boiling sulphur. All is serene—until the next time.

**AS THE MAN THEY COULD NOT HANG**, Boris returned from the grave once more. This was the first of a series of pictures with similar themes and titles, all directed for Columbia by Nick Grinde and written by Karl Brown. They are included in the **SHOCK** movie series appearing around different areas of the country on TV. Doctor Henryk Savaard (Karloff, who else?) has been experimenting with restoring the dead to life. He develops a mechanical heart for this purpose, and decides to test it with a volunteer. But the stupid police break in during the experiment, and not being horror movie fans refuse to believe Savaard when he explains that he killed the fellow only so he could bring him back to life. The judge is equally unscientific, and the poor Doctor is hung.

Continued



But all is not lost—his assistant gets hold of his body and brings it to life again. However, the reanimated scientist is a homicidal maniac bent on revenge. He disposes of six members of the jury that hung him before the police interfere again. At the very last, he uses his machine to restore his accidentally killed daughter to life. Then he destroys it, and kills over himself.

1940 saw a repetition of the formula in **BEFORE I HANG**, and for another 1940 chiller, Boris returned to Universal to co-star with Lugosi for the fifth time. The picture was **BLACK FRIDAY**, with a complicated plot concerning gangsters, brain surgery, and hidden loot. It was written by Kurt Siodmak, author of **DONOVAN'S BRAIN** and of scripts for many more horror flickers.

When **THE DEVIL COMMANDS** his servant, Karloff must obey—and he did, in '41, in the Columbia picture of that name. He tries to contact his dead wife through a strange machine of his own devising, but his experiments all backfire, and at the end his machine explodes just as an angry mob storms his house.

He tried comedy that year and the following, in **YOU'LL FIND OUT** and **THE BOOGIE MAN WILL GET YOU**, playing menaces with comic overtones. Peter Lorre co-starred in the latter. **THE CLIMAX** followed in '44, and was a straight role, quite similar to **THE PHANTOM OF THE OPERA** which had just been remade with Claude Rains.

#### KARLOFF, THE BODY SNATCHER

'44 was also the year that found Mr. K. in one of the finest films of his career, **THE BODY SNATCHER**. This was one of the group of pictures made for RKO by the late and great Val Lewton, which brought new life to the "horror" field. (Another was **THE CAT PEOPLE**, considered a terror classic.) **SNATCHER** was based on the story by the same name by Robert Louis Stevenson.

Set in Scotland in the 19th Century this tale told of a medical man unable to obtain bodies for medical research due to the ignorance of the time. He is forced to cooperate with the cold-blooded Gray (Karloff) who steals newly buried corpses from their graves. He had formerly worked for the infamous team of Burke and Hare, of whom the following rhyme was written and chanted in the streets:

Up the close an' down the stair  
But an' ben wi' Burke an' Hare;  
Burke's the butcher, Hare's the thief,  
An' Knox the boy who buys the beef.

The Knox referred to was a doctor to whom they sold the cadavers. Finding corpses in short supply, Gray decides to provide a few, and does so, unknown to the doctor (Henry Daniell). A servant (Lugosi) finds out about his racket and wants to be cut in. Karloff obligingly demonstrates his technique, but Lugosi doesn't survive the demonstration—he is strangled. The doctor finally discovers what Gray has been doing and kills him.

In a horrifying climax, the corpse of an old woman seems to turn into that of Gray, and menaces the doctor. The doctor's wagon careens off the road, and the terrified doctor joins Gray into oblivion.

(The Burke and Hare story has just been done again, in England, by the makers of **JACK THE RIPPER**. Peter Cushing stars as Dr. Knox.)

#### BACK TO FRANKENSTEIN

1945 rolled along, and Karloff returned to the Frankenstein series, which had brought him his initial fame. The film was an all-star cast throughout and called **THE HOUSE OF FRANKENSTEIN**. Since Karloff had stepped out of the series, two more films had been made, with Lon Chaney and Bela Lugosi as the monster. In his return, Karloff didn't play this part, but that of a mad doctor. A hitherto unknown actor named Glenn Strange played the role of the doctor's creature. He put in only a comparatively short appearance toward the film's end.

Imprisoned for experiments similar to those of Dr. Frankenstein, Dr. Gustav Niemann (Karloff) manages to escape during a thunderstorm. He takes with him another prisoner, the hunchback Daniel (J. Carol Nash). They join the traveling horror show of Professor Bruno Lampini (George Zucco). Daniel murders Lampini and Niemann impersonates him, planning revenge on all those who imprisoned him.

One of the exhibits in the show is the skeleton of Count Dracula with a stake through the heart. Niemann removes the stake and the Count (John Carradine) returns to life. He agrees to help Niemann gain revenge. Proceeding in this, he kills one man and very nearly gets away, but is pursued by the police. Niemann and Daniel abandon him and escape themselves. Trying to get back into his coffin before daylight, Dracula fails and is destroyed by the rays of the rising sun.

Now Niemann proceeds to the ruins of the Frankenstein castle and laboratory. He hopes to rediscover Frankenstein's lost secrets and combine them with his own techniques. There he discovers the Monster and the Wolf Man, frozen in the ice. He brings the Wolf Man (Lon Chaney) to life by thawing him out, but the Monster will require the use of a special apparatus to revive him. They proceed to Niemann's old laboratory, along with a gypsy girl they have befriended (Elena Verdugo).

The doctor continues with his plans, as the Wolf Man kills one of the people of the nearby village. The villagers form a posse to hunt for the werewolf. Meanwhile the Wolf Man and the gypsy girl have fallen in love. She kills him with a silver bullet as he leaps at her, ending his torment, then dies herself. Doctor Niemann revives the Monster, but the villagers see the lights in his reopened laboratory and go to investigate. The Monster picks up Doctor Niemann and drags him away. As the villagers follow, both sink into a swamp and do not rise.

### BORIS MEETS BUD AND LOU

After *HOUSE OF FRANKENSTEIN*, Karloff went back to RKO to do *THE ISLE OF THE DEAD* for Lewton. He played a comparatively straight part, as a military man, marooned on an island by a deadly plague. The horror supplied by a dead woman, who wasn't really dead. The woman slowly "comes to life" in a spellbinding sequence.

In *BEDLAM*, made the following year for the same studio, he was back in his usual fiendish form. As Master Sims, he conspires to have a young woman put in the notorious asylum, where he reigns supreme, terrorizing the helpless patients. In an eerie climax, they seize him and hold a "trial." He meets death at the hands of one of them.

Horror pictures were now on the decline, and Karloff played scene parts in more routine films, including *UNCONQUERED*. In 1949 he played opposite Abbott and Costello.

In this one, Universal's *ABBOTT AND COSTELLO MEET THE KILLER*, Karloff was listed as a star, but only had a small part. The two comics were investigating a series of murders, and met Karloff in the course of their inquiries. He played Swami Talpur, a fake fortune teller from Brooklyn. There was the expected mixture of melodrama and high-jinks.

Two years later Karloff returned to the fold with a horror picture, *THE STRANGE DOOR*.

This was based, like *THE BODY SNATCHER*, on a Robert Louis Stevenson story. Charles Laughton co-starred in this Universal production, along with Sally Forrest.

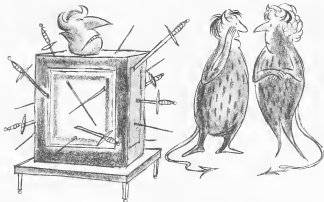
*THE BLACK CASTLE*, made in '52, featured Richard (Robin Hood) Greene, as well as Karloff.

In 1953 Mr. K. became the 7th actor in cinema history to portray a famous dual role in *ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE*. Based on Stevenson's horror classic, this was the first comedy version ever made. Secret doors, weird serums, and chases up the sides of buildings were involved. Not only did Karloff turn into a monster, but so did Costello. The chubby comic became a huge mouse as well as a creature with a contagious bite.

When 1956 arrived, Karloff began work on the United Artists release, *VOODOO ISLAND*. In this he appears as an investigator of the strange and unusual. Seeking to learn the reason why several men have become silent zombie-like creatures, he soon became involved with some man-eating plants and a lost tribe.

Made in England and released here by MGM, Boris did *THE HAUNTED STRANGLER*, a period piece set around the turn of the century. Boris investigates a series of murders, only to find he had committed them himself when the Hyde-like side of his personality emerged.

*Continued*



"It's his own private hell."

## A DIPLOMAT IS BORN

The man who was to become known as Boris Karloff was born under quiet circumstances in London, England. He was christened William Henry Pratt on that 23d day of November in 1887, and it is possible that even then his family had the youngster's future set. Mr. Pratt was a public official in India, and it seemed only proper that William Henry (the youngest of 8 sons) should follow in his footsteps. Accordingly the youth was educated at the Merchant Taylors' School, at Uppington, and finally at London University for the Consular Service. He specialized in Chinese customs, and it was planned that he serve there. (This must have come in handy in later years when he played oriental roles like "Mr. Wong" and "Fu Manchu".)

On his early years, Karloff says: "Never knew my father. No never did. Died when I was a baby. I was brought up by my brothers. Only one of them still survives." This is Sir John, an ex-diplomat, "a gentleman of the twenty century sort."

## THE DEVIL IN CANADA

Young William Henry soon discovered he had no liking for the staid trousers and customary coat of the diplomatic world. In the early 1900's he ran off to Canada, where no doubt opportunities seemed more abundant than in England. His initial goal was to try farming, but he later worked as a truckdriver, laborer, and then—finally—as an actor. This was in 1919.

He was able to persuade a traveling stock company to hire him by telling them that he was an accomplished actor from abroad. At least the last part was true. His stage debut was, appropriately enough, in *The Devil*. He didn't play the role of Satan, but that of a hanker. Other jobs with other stock companies followed. Going in those early days was quite rugged. The companies trooped around quite a bit, and William Henry got to be nearly as much traveling as he would have in the Consular Service. One year in North Dakota he played over a hundred different parts! Such training proved invaluable for the young actor, and he soon became as experienced as he'd fast claimed to be.

Later, over-enthusiastic press agents tended to exaggerate his importance in those early acting days. "I was only a small member of a small troupe in the sticks," says Karloff. Starden was to come much later.

## PRATT BECOMES KARLOFF

Somewhere along the line, William Henry Pratt changed his name to the one by which he is now known—Boris Karloff. Why? "Well," he says, "I didn't think Pratt a terribly good stage name, so I changed it to Karloff. It's a remote family name on my mother's side. It's been a very fortunate name for me. A lucky name."

World War I broke upon the scene, and Karloff tried to enlist in the British Army. But his military career was cut short before it began—a heart murmur caused him to be rejected. So he con-

tinued acting. One stock company brought him to Los Angeles, then just beginning to be a movie center. The company chose that moment to fold, and the budding actor returned to driving a truck.

## VILLAINS TO ORDER

It was at this time that another turning point in Karloff's career was reached. He met Lon Chaney, Sr. The famous actor was soon to become the horror king of the silent era, playing a variety of terrors and freakish roles: the Phantom of the Opera, the Hunchback of Notre Dame, a vampire, and many others. It was he who induced Karloff to try movies, and try them he did—as an extra. Karloff and the elder Chaney were to remain fast friends, though they never appeared together in the screen.

Karloff's first known film appearance was in 1919: Douglas Fairbanks, the swashbuckling action star, had formed his own company to make an adventure picture called *HIS MAJESTY, THE AMERICAN*. Our Boris played one of a gang of spies, and was on the screen for a grand total of two minutes! The film was released by United Artists. Years later, in 1936, Karloff made *VOODOO ISLAND* for the same firm—as a star.

He went on playing a variety of minor roles. In his third film, he had a featured part in a villainous French-Canadian fur trapper. This was *THE DEADLIER SEX*, released in 1920. It

was his first important screen role, the first of a succession of assorted villains. These were to include a Moroccan bandit, an evil first mate, an Indian Maharajah, a shik, and various half-breeds. He was no longer an extra now, but by 30 credits a star, either.

In *OMAR THE TENTMAKER* (1922) he finally played a non-villainous role—an oriental potentate. But the response was short-lived, for he was soon back carrying knives and guns and leering evilly. It was the same pattern, in a contemporary American locale (*DYNAMITE DAN*, 1924): a foreign one (*PARRISIAN NIGHTS*, '25), or in the old West (*PRAIRIE LIFE*, '25).

## MOLTEN LEAD AND MESMERISM

Let's assume you get the idea that our Boris was the unhappy victim of type casting. Let me reassure them. "When I first started acting on the stage," says the Master of Horror, "I liked heavy roles, and later in pictures I always sought them."

He continued to seek (and get) parts as a crook, a murder victim, a sailor, a border smuggler, and a conspirator. A highlight was his role in *FORBIDDEN CARGO* ('25). As the first mate of a rum-running ship, he was shown preparing to sacrifice the film's hero by pouring molten lead in his eyes. It was a favorite of his later career, and of the many torments he was to inflict on countless victims.

But more important still was his appearance opposite Lionel Barrymore in

Continued



"Let me have about two inches."

# HORROR FILMS

8<sup>MM</sup> EDITIONS

**BRIDE OF FRANKENSTEIN**—A lynchpin pair of movie monsters creates a bridge for the extended monster past known. See her brought to life in a chilling climax!



**FRANKENSTEIN MEETS THE WOMAN** — If ever, some day, a thrilling tale of the supernatural was your cup of tea, then the latest clash between Frankenstein and the Wolfman is definitely up your alley.



**ABBOTT AND COSTELLO MEET FRANKENSTEIN**—Dorcas, the Wolf Man and the Werewolf. Meet just before in this comedy "shocker"! Check: ravenous of fun as somebody dreams up the idea of using Costello's "body" for The Monster.



**ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE**—A prominent science scenario would drop that two humans also scientists. Costello's knowledge gets a dose, turns into a monster and turns Doctor Twain on a very close.



**THE MUMMY'S TOMB**—Lon Chaney Jr. strikes back out of his mysterious, bone-filled Egyptian tomb as Kharis, the ominous Mummy-making terror in the hearts of all who dare defy him.



**DRACULA**—Breaking violently through the Lon Chaney dog is, surely, all to defy vision in the most fearful vampire of all time! Close your windows and hang out the garb! Screen—Dorcas is on the loose!



**IT CAME FROM OUTER SPACE**—A space ship goes to earth with mysterious "riders"! A powerful scientific battle against time to send this unearthly phenomenon back to space.



**ONE HELLION B.C.**—A beautiful woman, fleeing the grasp of an angry mob, finds safety in a marvelous cave. An original discovery blends the wild. Caraman, armed with spirit, divert his attention.



**TARANTULA**—A gigantic spider terrifies the world when a cross scientific shifts happening with men and nature.



**THE MUMMY**—A chilling story of immortality had spent 1700 years! Pula-possessing vampire returns around the legendary Scroll of Death and its gift of eternal life. Barlow in one of his most famous roles.



**WAR OF THE PLANETS**—Desperate men from a strange distant planet is forced to show the winning future of an entire planet. A barrage of exploding missiles follows his escape.



**NOBODIUS**—This 1721 masterpiece is one of the extraordinary Tim T. Turner. Canada like a dark knight of horror, the original Grandeur, NOBODIUS is captured by a man in the white face vampire film, 400 great feet of exciting, high-tension horror. 3072.



- \$2.80 for *Bride of Frankenstein*
- \$2.80 for *A. & C. Meet Jekyll & Hyde*
- \$2.80 for *It Came From Outer Space*
- \$2.80 for *A. & C. Meet Frankenstein*
- \$2.80 for *One Hellion B.C.*
- \$2.80 for *War of the Planets*
- \$2.80 for *The Mummy's Tomb*
- \$2.80 for *Tarantula*
- \$2.80 for *Dracula*
- \$2.80 for *Frankenstein Meets the Wolfman*
- \$2.80 for *The Mummy—with Boris Karloff*
- \$4.45 for *Nobodius (plus 50¢ postage and handling)*

Mail to: GOTHIC CASTLE, Box 43, Hudson Heights Station, North Bergen, New Jersey

NAME

ADDRESS

CITY  STATE  ZIP CODE

**THE BELLS** ('63). Barrymore was a murderer, and Karloff played a mesmerist, in a part that brought him his first critical notice.

Three don't change very much. In 1937, "Tarzan" pictures were being made, just as they are today. Boris appeared in one, **TARZAN AND THE GOLDEN LION**. James Parene was the ape-man, and Karloff played (as closely as can now be determined) the part of the chief villain, the head of a group of lion worshippers.

#### BACK INTO THE SHADOWS

Just as his career was starting to look brighter, **THE JAZZ SINGER** electrified the world, and Karloff dropped into obscurity again, lost in the shuffle of the conversation to sound. But his stage training had taught him to act with his voice as well as his face and gestures, and he began to get small parts in early "talkies." His first such appearance was in **UNUSUALLY NIGHT**, made by MGM in 1929. It was directed by Lloyd Barrymore, who may have remembered their appearance together in **THE BELLS** when he decided to give Boris the part of a Hindu servant. Thus Boris Karloff spoke on the screen for the first time, although no one paid much attention.

He played featured parts in films like **THE SEA BAZ** and **CHAFF** in 1930 and '31, and took a stab at comedy in **CRACKED NUTS** (RKO, '31), playing a revolutionist in a mythical kingdom. 1931, of course was when he made **FRANKENSTEIN**. But though that role was to bring him stardom, he played many smaller parts during the year, for fame was still out to come overnight.

#### A MONSTER COMES TO LIFE

How did he get the part? What made Universal Pictures cast him in Mary Shelley's horror classic, in a role that catapulted him to fame? Different people give different versions of the event. Karloff himself has said (**JOURNAL OF FRANKENSTEIN**) that it was his portrayal of a convict in **THE CRIMINAL CODE** which lingered in the mind of a studio executive, and induced him to try Boris for the part.

Carl Laemmle, then the head of Universal, talked of Karloff's eyes. "They mirrored the sufferings of the poor dumb creature, in contrast to his frightful appearance and hideous strength."

But perhaps the real story was told by Bela Lugosi, in an interview with the press in 1939. The Hungarian-born actor had come to Hollywood in 1920 to repeat his stage success in **DRACULA**. When the bigwigs at Universal saw they had a hit on their hands, they attempted to sign Lugosi to a long-term contract. But the star's agent held out for too much money, and the deal didn't materialize.

"So they examined their option on me," explained Bela, "and informed me that I was to do **FRANKENSTEIN**." "Universal had signed him for the **DRACULA** part, with the agreement that he was to make one more picture for them, if they desired—probably at the same salary." Lugosi continued, "I made up for the role and had tests taken, which were pronounced O.K. Then I read the script, and don't like it. So I asked to be withdrawn from the picture. Carl Laemmle said he'd permit it, if I'd furnish an actor to play the part. I scouted the agencies—and came upon Boris Karloff. I recommended him. He took tests. And that's how he happened to become a famous star of horror pictures—my rival, in fact."

It is interesting to speculate on how different the careers of both men might have been if Lugosi had accepted the part of course he finally did play **Frankenstein's** monster, in the 1930 production of **FRANKENSTEIN MEETS THE WOLF MAN**.

In 1962 Lugosi gave an account of the **FRANKENSTEIN** casting to science fiction and horror writer Charles Beaumont. It is quoted in Beaumont's moving obituary of him in **THE MAGAZINE OF FANTASY AND SCIENCE FICTION**, December 1956. Bela related how he'd turned down the part because it had no dialogue. He had then called Karloff in New York, telling him that the part was nothing, "but perhaps he would make

a little money." Lugosi's judgment was unfortunately not equal to his acting ability, for Karloff went on to surpass him in fame, and the part of **Frankenstein's** twisted creation will probably live as long as movies continue to be shown.

#### KARLOFF ON FRANKENSTEIN

The **Frankenstein** monster remains Karloff's favorite role. "A fascinating job—he had no speech and hardly any intelligence, yet you had to convey a tragic part," says Boris. When the film was filmed, he kept the padded shoes and giant headgear he had worn in it as souvenirs. His subsequent horror career included many roles, but he twice returned to the one that brought him fame. "That monster was, and is, my best friend. I had been an unsuccessful, unknown actor for 26 years—until I played him." So says Karloff. But after **SON OF FRANKENSTEIN** ('38), the monster's mask was laid aside—for good. "I refused to play him any more. He was going downhill. We had exhausted his possibilities. He was becoming a clown."

The role brought him much fan mail, and he quotes from it to reinforce his theory that horror films are not harmful to young people. "All my letters from young people invariably expressed great compassion for the monster I played. I played it as a poor, helpless, inarticulate thing which was a victim of circumstances. They understood that, somehow."

#### THE FIEND WITH THE SHY SMILE

Although it was a while before they realized it, Universal now had a new star. Meanwhile, Karloff went on making non-horror films. In **SCARFACE**, he and Paul Muni were rival mobsters, until Muni shot him down in a boxing alley. By 1933 his fame was established, however, and Universal let out that they were planning to star him in a screen version of H. G. Wells' **THE INVISIBLE MAN**. But Claude Rains got the part instead, and Karloff returned in triumph to his native England (for the first time since he'd left it, more than 30 years earlier) to star in **THE GHOST**.

His hobbies at that time included hiking and cricket. In fact, he and the late G. Aubrey Smith were coaches of the UCLA cricket team. He is married (his wife isn't in the theatrical profession) and has a daughter (Sara Jane, born in 1939). His recent interests have included gardening and English poetry. Not what you'd expect from the diabolical roles he played, but as he says, "In person... I'm disappointingly normal."

What is he like, off the screen? "Such a sincere, friendly talker, one feels enriched after meeting him," said one reporter. He was described as six feet tall, tanned, with gentle brown eyes and a shy smile. A kindly man with a sense of humor, and a love for acting. His hair is thick and glossy, he wears terrible shell spectacles, and smokes a pipe. "When he gets going," said another reporter, "he talks a lot." He has a small, white, almost invisible mustache.

Continued





## BLACK CATS AND SILVER DOLLARS

In 1940 Karloff returned to his first love, the stage. The play was Joseph Kesselring's **ARSENIC AND OLD LACE**, a clever mixture of comedy and terror. It opened in New York in January of '40, and was a huge success. Karloff's part fitted him like a glove, since he played an escaped maniac who had been made to look like a movie star by plastic surgery. The star he looked like was, of course, Boris Karloff! Peter Lorre added to the giggles and chills as the doctor. It was filmed in '44, with Raymond Massey in the Karloff part.

Although he was a well known star, he was still nervous about appearing on Broadway. "I was scared stiff about how they'd like me," he said. "After all, I was just a provincial actor. I'd never played New York. And I certainly wasn't going to use my screen reputation." "I loved being back on a stage again." "An audience is wonderful after a cold camera." But he had no intention of quitting the movies.

Although he denied being especially superstitious, Karloff earned a 1938 silver dollar constantly, during the run of the play. He'd gotten it several years before in Hollywood, when he was courted by Mrs. Karloff. "You wouldn't find me playing without it," he said. He'd lost it once, when someone paid a newsdealer with it, but a quick search of neighboring newsstands enabled him to reclaim it. He was also careful, in having a publicity photo taken, only to seem to be standing under a ladder. As proof that such beliefs were not groundless, he reported that a black cat he'd posed with had clawed a piece out of his ear.

At the rehearsals, Karloff was surprised that the last line of the play was actually spoken onstage. That would never have been allowed in his old stock company days. It was considered bad luck.

## BORIS IN FAIRYLAND

Having demonstrated his versatility, Karloff began appearing on stage and screen in a variety of roles. In '47 he played a villain in RKO's non-horror **THE SECRET LIFE OF WALTER MITTY** (starring Danny Kaye), "Greensleeves" in the same company's **DICK TRACY MEETS GRUESOME**, and as Indian chief in Cecil B. De Mille's frontier spectacle, **UNCONQUERED**, which starred Paulette Goddard and Gary Cooper.

In 1948 he returned to Broadway in play in J. B. Priestley's **THE LINDEN TREE**, and played an Indian again opposite Susan Hayward on the screens in **TAP ROOTS** (Universal). The following year he was back to the stage again in the U.S. production of **THE SHOG AT SLY CORNER**, a successful British thriller. He was a kindly shopkeeper with murder in his heart. That same year he got his name into the title of a picture (**ABBOTT & COSTELLO MEET THE KILLER**, **BORIS KARLOFF**), at least in some parts of the country.

His next theatrical part was a delicate bit, and a new departure for him—the

role of Captain Hook in **PETER PAN**. Jean Arthur played the title role in this new production of J. M. Barrie's children's classic, which had music by no less a figure than Leonard Bernstein. It ran for 321 successful performances. Karloff was delightfully wicked as the one-handed pirate captain, alternately threatening Peter and the children, and quaking in terror before the approach of his nemesis, the crocodile. He also surprised his fans by singing. Actually, a little-known facet of Mr. K's talent is his singing and dancing ability. He has done routines of this type several times during his career.

That year (1950) marked a new phase for him—that of a children's entertainer. Not only did he play Hook, but also served as narrator for the Catch puppet film **THE EMPEROR'S NIGHTINGALE**, based on Andersen's fairy-tale. The voice that had snarled and threatened proved equally at home telling stories to the little ones. More recently, he has recorded Hipling's "Jungle Book" and "Just So Stories" for children, as well as Mother Goose.

But perhaps his new role isn't too far removed from the old. As he says, "There is more horror and violence in nursery rhymes than in TV or film. Purge! 'Pussycat! Pussycat! Take 'A Frog He Waddled A-Wandering Go.' By golly, a cat kills a mouse and a rat, and a frog is eaten by a duck. Awfully cruel and savage. As for Grimm's *Fairy Tales*... well, for heaven's sake!" And he adds, reassuringly, "We were all brought up on fairy tales and none of us have turned out to be monsters—except maybe me."

His next stage role was in George Bernard Shaw's **DON JUAN IN HELL**. He played the part of a scoundrel in the British company, in the same role done on Broadway by Sir Cedric Hardwicke. Then, just for the sake of variety, it was off to India to film **SARARA**, where he was a Hindu chief. (The film was released here in '58.) One even stranger was his appearance in an Italian film (never shown in the U.S.), called **IL MOSTRO DELLA ISOLA**. The title can be translated as **THE MONSTER OF THE ISLAND**, and we can only assume that Boris played the title role. The film would be worth showing in America, if only for the odd sight of Karloff apparently speaking Italian!

It was later that same year, however, that American audiences saw and heard him again, in a fine part in a distinguished play: **LUDAS**. Hellman's adaptation of Jean Anouilh's **THE LARK**. He was superb as the Bishop of Beauvais opposite Julie Harris as Joan of Arc, and added fresh praise to the acclaim he'd received in the past. In '57, he repeated his performance for a nationwide audience via television.

He has appeared before the electronic eye on many other occasions, in guest appearances with **Benih Shore** and on numerous dramatic shows. He has also had his own series, **COLONEL MARCH OF SCOTLAND YARD**, and was announced for a new-hour series called **THE VICE**. More recently, he has hosted the **THRILLER** series.

Although well past the age of retirement, Karloff has announced his intention of continuing his acting career as long as possible.

—Ken Kesle



## THE CREATURE FROM THE LAGOON



In the dank, Amazon jungle a Creature from 120 million years ago threatens a party of archeologists in the forbidding Black Lagoon.

## THE CREATURE WALKS AMONG US



Terror reigns when the Creature attacks his pursuers in the jungle before they subdue and capture him. His eventual escape leaves a wake of destruction in his path.

## REVENGE OF THE CREATURE



Panic breaks loose in a sea coast town when the Creature escapes from captivity threatening death and destruction. In a furious climax the townspeople save his hostage from death in the sea.

## ARABIAN NIGHTS

The intriguing story of Scheherazade, a bewitching girl who helped depose a tyrant and put her fate back on the throne.



## SON OF ALI BABA

The sons of the forty thieves steal the palace to free Ali Baba, imprisoned by the treacherous Caliph. Despite formidable odds, these valiant warriors crush the enemy in a thrilling, spectacular battle.

## ALI BABA AND THE FORTY THIEVES

The colorful and exciting story of the crafty Mongol conquest of Baghdad and the courage of Ali Baba.

## INVISIBLE WOMAN



The great John Barrymore plays the scientist who makes Virginia Bruce invisible. She creates a panic in a fashion school with highly amusing consequences.

## THE DEADLY MANTIS

An incredibly gigantic Mantid sweeps from the sky and goes on a raging rampage of destruction and terror. Saw blades, flame throwers, and other modern weapons pitted against this Death Beast.



## KILLER GORILLA



There is head-pounding suspense when you find yourself with spear-armed natives facing the most awesome beast of the dark continent.

## A TOUR OF UNIVERSAL CITY STUDIOS

One of Boulevard's greatest movie attractions is slated in the stunning city tour of the world's largest motion picture studios. You'll see the fabulous TV and motion picture stars at work, the secrets of film-making.

## LADY GODIVA

Thill to the scorching adventure of the world's most daring rider! Fabulous Godiva brings freedom to her people.

## THE THREE MUSKETEERS

It's "All for one and one for all" as these expert swordsmen find themselves in a thrilling, suspenseful race to retrieve the Queen's diamond.



A runaway rabbit and a beautiful of Venus drive Abner and Costello along a riotous wild of busy fun.

Mail to: GOTHIC CASTLE; Box 43, Hudson Heights Station; North Bergen, New Jersey

- ☐ \$1.98 for Creature from the Black Lagoon
- ☐ \$1.98 for Creature Walks Among Us
- ☐ \$1.98 for Revenge of the Creature
- ☐ \$1.98 for The Arabian Nights
- ☐ \$1.98 for Son of Ali Baba
- ☐ \$1.98 for Ali Baba & the 40 Thieves
- ☐ \$1.98 for Invisible Woman
- ☐ \$1.98 for The Deadly Mantis
- ☐ \$1.98 for Killer Gorilla
- ☐ \$1.98 for Rocky and Bull
- ☐ \$1.98 for Tour of Universal City
- ☐ \$1.98 for Lady Godiva
- ☐ \$1.98 for The Three Musketeers

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

# NOW YOU CAN HAVE THESE MOVIES IN YOUR OWN HOME!

Bmm Versions of Each



## HIGHLIGHTS OF HORROR

Great scenes from **THE PHANTOM OF THE OPERA**, **THE HUNCHBACK OF NOTRE DAME** and **THE CAT AND THE CANARY**. A terrific compilation of scenes from several of the most outstanding mystery-horror classics ever made.



## THE VAMPIRE BAT

In one of his finest "mad doctor" roles, Basil Rathbone, dressed with Helene Douglas, Rathbone emerges as a fiend beyond comprehension, using will power of his mind to destroy others.



## THE CHAMBER OF HORRORS

L.B. Prehn stars with Lucile Brink in a ghastly gothic castle style suspenseful-horror chamber of horrors. Reminiscent of Rod's macabre tale in **THE MOST DANGEROUS GAME**.



## MIDNIGHT AT THE WAX MUSEUM

To find one's self alone at night surrounded by infamous wax figures is to really know the meaning of terror, while terror-and death-into the participants of **The Wax Museum**.



## FRANKENSTEIN'S DAUGHTER

World Lloyd Jr. stars as a madman Dr. Frankenstein who tries to make his monster as he spreads terror in the Beverly Hills suburbs with a Monster that defies description.



## THE WEREWOLF

His used atom-age methods turn a man into a snarling, raving beast - right before your horror struck eyes! A 10,000 year old legend of bestiality comes to life tearing the screen to terrified tatters. Human brain human cunning in the body of a bloodthirsty beast.

Mail to: **GOTHIC CASTLE; Box 43, Hudson Heights Station; North Bergen, New Jersey**

(Add 25c per order for postage & handling)

- ☐ \$5.95 for Highlights of Horror
- ☐ \$5.95 for The Vampire Bat
- ☐ \$5.95 for The Chamber of Horrors
- ☐ \$5.95 for Midnight at Wax Museum
- ☐ \$5.95 for Frankenstein's Daughter
- ☐ \$5.95 for The Werewolf
- ☐ \$5.95 for Heritage of Frankenstein
- ☐ \$5.95 for Caves of the Devil
- ☐ \$5.95 for The Giant Claw

NAME

ADDRESS

CITY  STATE  ZIP CODE

# METROPOLIS

Internationally acknowledged as a great film classic, **METROPOLIS** is at last available in full feature-length form. Nine (9) long reels in eight (8mm.) millimeter; running time: 2 1/4 hours.

Nearly two years in the making (1926-27), Fritz Lang's masterpiece attempted all the standard bourgeois emotions, and delighted fans. In fact, it's the "Tosca" of such segments as Charles F. Keel, C. E. Beck, Chris Starkman and Pagan Henryhaus. Four decades have passed—**METROPOLIS** remains the definitive science fiction horror adventure film. Exquisitely and spectacularly mounted, it might cost upwards of 50 million dollars to duplicate today. Success here are ALL of the basic fantastic elements they were to be imitated (often with appalling result) in the years to come. Never again would there be quite the same rationally integrated of dynamic Wonders and Adventure as in this a place.



A noted film collector recently commented: "Watching **METROPOLIS** is as if a magic genie unfolded an unbelievable load of fantastic wonders, skulls and skulls. A cinematic experience that will inspire for all of man's life."

Among the hundreds of hits of business are such wonders as:

- 1—The colossal-like **UNDERGROUND CITY** with its enslaved workers under the heel of
- 2—John Fredersen, Master and tyrannical dictator of **METROPOLIS**, who ruthlessly rules his technological empire via push-buttons, closed-circuit TV and fiberoptic;
- 3—**ROTWANG**, diabolical genius, mad scientist incarnate, played magnificently to the hilt by Rudolf Klein-Rogge (the original DR. MABUSE), who runs a wondrous **LABORATORY** in which he creates a **ROBOT-ANDROID** in a sequence to put down ALL "creation-of-life" mad-lab sequences since then.

You'll also thrill at the sight of A cast of thousands! Being made! 1924 style totalitarianistic horrific chase across the famous Tower of Babel sequence! Technical! Chival! Pandemonium as a vast social scene of the most tremendous special effects ever devised! Grand unique world! And many, many more need speculated!

In Stock—9 long reels—2 1/4 hours—1926! Just \$49.95 (plus \$2.10 for postage and handling)



## METROPOLIS Soundtrack

An excellent arrangement of sounds and music (in style tape at 24" speed) that adds a tremendous dimension to this film classic. Created exclusively for **METROPOLIS** and for Call readers. Continuous playing time two hours and fifteen minutes — \$14.95 (postage & handling included)

**GOthic CASTLE—Box 43—Hudson His—North Bergen, N. J. 07048**



## THE REVENGE OF FRANKENSTEIN

The infamous Baron Frankenstein creates a new, more terrifying Man-like monster. When the Baron is exposed his patients turn on him in a frenzy of revenge. A real horror.



## THE CURSE OF THE DEMON

The devil-worshipping cult of the evil Dr. Katswell evokes a strange and murderous monster. The gruesome being turns its blood lust against a renowned psychologist and a lovely young girl who have come to investigate a strange murder. A terrifying tale.



## THE GIANT CLAW

From the pre-historic past comes a seemingly unconquerable bird-beast. It attacks with the destruction of the world as its aim. Impervious to man's most powerful weapons, it is finally destroyed by scientific ingenuity and Air Force weapon power.

## THE PHANTOM OF THE OPERA

Yes, it's here at last! The full 7-reel feature length edition of the 1925 horror classic. Make sure you!

Made more than forty years ago, the original **PHANTOM OF THE OPERA** has never been duplicated for sheer thrills and chills, despite two other versions within the last 35 years.

Now here about the Grand Guise that hung over the opera house....

Set the horror of the complex maze lying underground! *Corcoran*... An Underground tale... The Stygian Canal!

The Laity of the Phantom... And, horror of horrors the Phantom's Secret—a scene that evokes all manners of fears and shudders as it has done for several generations.

**NOW**... the great masterpiece, during the amazing *San Diego*, can be yours for \$49.95 (plus \$2.75 for postage and handling) 8mm—7 reels—1400 feet.

**GOthic CASTLE—Box 43—Hudson His—North Bergen, N. J. 07048**



# BACK ISSUE DEPT.



#1—SPECIAL COLLECTOR'S EDITION—THE INFANT THROUGH THE AGES, THE BORN KARLOFF STORY, photos show us TIME MACHING WOMAN EATER AND THE KIPPERS, STEVEN SEAL, FID AND THE FUNDUSUM, TRANSITION INTO TIMORER, GIANT SE-MI-MOON, MYSTICISM, ALLU-GA, THE PEOPLE, BARRY O'NEIL AND THE LITTLE PEOPLE, WOUND ON THE BARKENVILLE, AND HAVE ROCKET WILL TRAVEL, Ponder the all monster mashups, TV JOE, SEE, to please the critics, SEVEN WOMBATS.



#2—VAMPIRE is a long horror movie story written and directed by Larry Lee. THE MANY FACES OF CHRISTOPHER SIE, a horror story by Timothy the 11th MINNACADE OF NOBLE DAME, the 11th PHANTOM OF THE OPERA, and the 11th CAS-INIT OF CALIGARI, American Is International, the 11th YEARS OF FRANKENSTEIN, a horror story plus analysis, Larry Lee on super heroes—THE DAY MEN FURY, Charles Collins on Ed-



#3—The first FORGOTTEN FRANKENSTEIN, a collection of ROBE BARLOFF STORY, beginning of SON CHERRY, J. STORY, Larry Lee on more super heroes, a horror story on WHAT EVER HAPPENED TO BARRY JANE, DAY OF THE THUNDER TWO BAYEN, CAPTAIN SIMBAD AND NIGHT CREATORS, then Shirley and the BIRTH OF FRANKENSTEIN, Charles Collins on Shirley Jackson and Ray Bradbury, Larry Lee on FRANKENSTEIN, TWILIGHT, JON E. TEN-AGE MONSTER NAKES.



#4—SPECIAL VAMPIRE ISSUE, a horror story on HOWARD RILEY OF THE VAMPIRE, BLACK VENUEY and BLOOD OF THE VAMPIRE, Mike Perry on horror, history and film, a horror story on BARRY O'NEIL, a horror story on CONTINENTAL CIEL, TUES, part 2 of SON CHERRY & STORY, OUR FEATHERED FLEW—birds in horror, then LEGEND OF THE MURKAT, photos show us FRANK and THE HAUNTING, Charles Collins on LONELY WONDERFUL WORLD OF GORDON PALL, A hard-felt narrative of DR. MO, FRANKENSTEIN, LITON, BASADOLLE, the FRANKENSTEIN MOVIEHOUSE.

## THE JOURNAL OF FRANKENSTEIN

VOLUME 1, NUMBER 1

PRICE \$2.00  
\$3.00



Los Angeles: The Journal of Frankenstein, 1990. 112 pp. \$2.00. ISBN 0-911-111-11-1. The Journal of Frankenstein, vol. 1, no. 1, is the first issue of the Journal of Frankenstein.

### JOURNAL OF FRANKENSTEIN

Extremely limited supply available of this rare new book, published in 1990. History of European horror films from 1882 to present. Storytelling as seen by different writers, illustrations on THE VOYAGE OF TINKLE and WOOD ON THE HAUNTED HILL, a horror story, a horror story, FRANKENSTEIN AT LADDER, a horror story of the horror story JOHN JACKSON, a horror story, a horror story, SITH OF THE BRIDE OF THE SON OF FRANKENSTEIN, a horror story on horror film of 20. The back cover of this issue will be a horror story on the same, but never.

[illegible][illegible]

27-A. shot with director David Muller and to the set of CBS' **MONTEY, GED**. Two Lenses: \$25,000. MONTEY, Robert C. Lenses: MONTEY AT THE MUSEUM OF MODERN ART, TOMO DO (1984), Lenses: Lenses of Lenses & story, Charles of Charles & story, GED, Lenses: EUROPEAN HORIZON SCREEN, TV ADVISORY: 2 Lenses, \$25,000. Lenses: THE ARTHIST, THE RICHARD ARTHIST



Behind the Scenes with **JO MANCHU** and Christopher Lee. **David McEneaney**-The Man from **MIDNIGHT**, William Katt. **Frankly**-The Last Days of Bebe Revisited, Mike Perry interviews Hammer makeup artist Ray Acheson. On the Set at Hammer, in Color from 1960 **The Year in Horror**-Jeffrey Banks, TV Movie-episode 5. **Reviews**.

**With the exception of JOURNAL OF FRANKENSTEIN which (owing to short supply & rarity) is sold at \$1 straight, ALL back issues are 5 for \$4.00—single copies are \$1 each.**

For Future Issues

( ) \$3.00 for 6 issues ( ) \$5.00 for 10 issues

NAME \_\_\_\_\_

ADDRESS

CITY

STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

Mail all cash, checks or money orders to:

GOTHIC CASTLE — Box 43 — Hudson Heights  
North Bergen — New Jersey — 07048

JOURNAL OF FRANKENSTEIN 61 \$1.00

All other back copies — \$1.00 each or 5 for \$4.00

CASTLE OF FRANKENSTEIN:	#1	#2	#3	#4
-------------------------	----	----	----	----

[Check off copies you want.] #5 #6 #7 #8

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

Mail all cash, checks or money orders to:

GOTHIC CASTLE — Box 43 — Hudson Heights  
North Bergen — New Jersey — 07048

# BATMAN IS BACK!

© NATIONAL PAPERBACK PUBL., INC., 1986



and we've got the  
latest 8mm episodes  
in stock!

Tasaday! This 17-1/2 serial episode is an hour movie-length! And, baby, my guys and meed adentah! It's AAS on SIX (6) Super gavel wheel 200-foot long reels! (Or a total of 1300 feet if you buy all 6 reels) Each 200-foot reel is \$3.95—plus 25c for postage and handling.



an exclusive, spine-tigling series  
of home movie thrillers . . .

COLUMBIA PICTURES  
8mm HOME MOVIE  
**THE ADVENTURES OF  
BATMAN**

Only **POW WOW!!** Yes, I've gone batty for BATMAN! Please send what I've circled—Chapter 1 2 3 4 5 6 (\$3.95 each, plus 25c postage and handling for each chapter)

No—NOT I can't take the suspense! So send me all SIX (6) for \$23.95 . . . (I save a big fat 25c-on-each deal!)

NAME

ADDRESS

CITY  STATE  ZIP CODE

**GOthic CASTLE—Box 43—Hudson Heights  
North Bergen—New Jersey—07048**



**WEIRD AND MONSTER FANS  
SOMETHING NEW!!**

**IT'S MONSTERIFFIC! IT'S POP ART!**

These impressive photomechanical reproductions are the personal creations of famous horror fantasy artist and cartoonist Matt Fraz who's work has appeared in the Marvel Comics Group, PLANET STORIES, WEIRD TALES and many other magazines.



**DEMONS OR BANSHEES**

See **ASTONISHING  
MONSTERS**

**THAT WILL GLOW IN THE DARK**  
(in weird green light)

Yes, they come horribly alive in the dark in Monstermen! They'll glow at you in Spookdracula weird green light! Bring friends (or "others") into a pitch-black room—Then watch their reaction when they meet the Monsters From The Well!!

**A LOT OF FUN, SHOCK AND SURPRISE**

Each monsterpiece is \$1.98 (plus 25c for post & handling). Save charges by ordering 2 for only \$3.98 plus only 25c for all postage and handling. (Please state if you want the Demons or Banshees when ordering only one.) Mail checks, cash or money orders to:

**GOthic CASTLE—Box 43—Hudson Hts.—North Bergen, N. J. 07048**



